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WILSON'S

LANTERN JOURNEYS.

A SERIES OF DESCRIPTIONS

OF

JOURNEYS AT HOME AND ABROAD.

Including the Centennial Exhibition and the Paris Exposition.

FOR USE WITH PHOTOGRAPHIC VIEWS
IN THE TOUROSCOPE, GRAPHOSCOPE, STEREOSCOPE,
OR THE MAGIC LANTERN.

BY

EDWARD L. WILSON,

EDITOR OF "THE PHILADELPHIA PHOTOGRAPHER," ETC.

VOLUME I.

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PREFACE.

MANY times while travelling in the older countries, as well as my own, I have wished very much that every body could see all I was privileged to see. But as that could not be, I thought I would like to *tell* all about them. But the fact that many readier pens than mine have done so, heads me off in that direction, and leaves me but one corner to occupy, and which I may not try to keep out of. The magic lantern and the stereoscope would both be much more enjoyable and instructive in their way, if, when we are looking upon the lovely pictures which blessed photography produces for those instruments, we could also have at hand some little bits of information concerning the places and things we are viewing. It is this little corner, this great want which I thrust my work within, hoping to fill up the gap until something better comes along.

When one travels abroad, there are many odd hours of waiting for trains and for your dinners at the restaurants, and for the servants to come after you ring the bell, and for things to move generally. Such I filled, making notes of the things which I saw. Here are some of them, and more besides, and I commend the whole to those who are interested, trusting it may be useful.

And now we add descriptions of the beautiful *things* of all nations, as shown at our Centennial Exhibition in 1876, and at the Paris Exposition of 1878.

E. L. W.

PHILADELPHIA.

☞ For descriptions of other places and things, many of which connect with the "Journeys" of this, see Volume II. Just issued.

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WILSON'S

LANTERN JOURNEYS.

JOURNEY A.

WE shall journey by magic this evening from Havre to Paris; then Paris, the Louvre, Luxembourg, Versailles, Rouen, Fontainebleau; The Alps *via* Lake Thün, Interlachen, Grimsel, Grindelwald, Lauterbrunnen, Rhone Glacier, Andermatt, and St. Gothard Pass, to the shores of Lake Maggiore; thence to Schaffhausen, Zurich, Lucerne, Fluelen, Fribourg, Lausanne, Geneva, Mont Blanc, Chamouni, Martigny, St. Bernard, Zermatt, etc., leaving us upon the precipitous peak of Mont Cervin, one of the most glorious of the Alps.

No. 1. HAVRE.—After the perils and novelties of a trip across the ocean are over, how glad one is to see in the distance the first appearance of land! Having passed through this experience mentally, we now find ourselves sailing into the port of Havre, in France. Our vessel is under full sail, or under full steam, because many interesting objects await us on the foreign shore, and forgetting all the hardships of the past few days, we leave the good old ship, and in a few minutes find ourselves in the railway train for Paris.

No. 2. THE HOTEL DE VILLE.—The first object which we visit is the old Hotel de Ville. This noble building was erected upon the site of the palace which belonged to Philip Augustus. The first stone was laid July 15th, 1533, by Pierre de Viole, but the works were afterwards delayed until 1549. During the Revolution of 1789, the edifice was much damaged; in 1801 it was repaired, and made the seat of the prefecture;

in 1837 it received immense additions so as to render it nearly four times larger than before, and in 1841 the great structure was finished. It was a monument the interior of which vied in splendor with the Tuileries. Festivals were given here in 1855 to Queen Victoria, and to other crowned heads at different periods. All this magnificence has now disappeared, and nothing remains of it but a heap of ruins to attest the vast crime of a horde of savages, for whose equal we must go back to the reign of terror. It was torn down on the 24th of May, 1871, and destroyed, together with its noble library of 65,000 volumes. Our picture represents it in all the glory which it presented previous to the reign of the Commune. The *Place de la Hotel de Ville* has been the scene of most of the public deeds of blood that have occurred in the capital, having been stained both with the blood of criminals and of victims of the Revolution; now it has fallen with the fallen.

No. 3. VIEW OF THE EIGHT BRIDGES ACROSS THE SEINE.—There are twenty-five bridges across the Seine, of which two are suspension bridges, four of iron and stone, one of wood, and the rest of stone. Some of them are fine specimens of architecture. Our view shows us eight of the most beautiful of them, commencing with the one at the old Hotel de Ville. Many of the most noble monuments of Paris are visible in this picture, and which we shall soon visit more closely.

No. 4. PANORAMIC VIEW OF PARIS.—To get a true idea of the magnificence and size of this wondrous city, one must climb either to the dome of the Pantheon, to the spire of Notre Dame, or to some other elevated position, when views such as are shown in this picture will be presented to the eye in all directions. Here one may see the Seine in its varied windings, with its beautiful bridges, the Champs Elysées in one direction; still nearer, the Place de la Concorde, and all of the noble buildings of the vast city.

The visitor to Paris is recommended by the guide-books to first take "a preliminary drive." These panoramic views, therefore, must be received as *our* "preliminary" drives, taken as though from a balloon. Here we have another.

No. 5. PANORAMIC VIEW OF PARIS.—It represents

the city from another point. The great spires of Notre Dame, and the splendid domes of the Pantheon and the Invalides are here all seen, with a portion of the river and the bridges. Again one cannot look upon these bird's-eye views of this great city without wonder and astonishment. It has been truly said that there is but one Paris. One grows impatient with preliminaries, however, eager to examine more in detail the objects ready for his feasting.

No. 6. THE ARC DE TRIOMPH DE L'ETOILE.—For many ages it has been the custom of monarchs and others to erect triumphal arches and columns in honor of their victories. The idea of this proud monument originated with Napoleon the First, who decreed its erection in 1806, during which year, on the 15th of August, the first stone was laid. The total cost was over $2,000,000. The central arch is 90 feet high by 45 feet in width; the transversal arch is 57 feet high and 25 feet wide; the total height is 152 feet. Its breadth is 137 feet, and its depth 68 feet. The fronts of the building are towards the Champs Elysées and Neuilly. Each door of the principal fronts is ornamented with a projecting pedestal, supporting groups of figures in alto rilievo. The internal sides of all the doors are inscribed with the names of ninety-six victories.

Under the transversal arch are the names of generals. The northern door on the eastern front bears a group representing the *Departure* of the army in 1792—the genius of war summons the nation to battle. The next group represents the triumph of 1810—*Victory* crowning Napoleon. The groups on the western front represent, first, the resistance of the French nation to the invading armies in 1814. A young man is seen defending his wife, his children and his father; a warrior fallen slain from his horse, and the genius of the future encourages them to action; second, the peace of 1815. A warrior is seen sheathing his sword. Another is taming a bull for the purposes of agriculture, while a mother and child are at their feet, and Minerva shedding over them her protecting wings. The principal figures in the groups are 18 feet high. There are many other beautiful parts which may in passing be seen in our picture, which with the others make up the

most magnificent triumphal arch of modern times. The winding staircase in the eastern side leads to several halls, and from the platform at the top of the arch one of the finest views of Paris and its environs may be enjoyed. The total number of steps is 272. The skill of the artist, in the bas-reliefs particularly, has made some of them frightfully lifelike.

No. 7. BAS-RELIEF FROM THE ARC DE TRIOMPH.—This is one of the bas reliefs just described.

No. 8. BAS-RELIEF FROM THE ARC DE TRIOMPH.—We have still another one here. The two shown are the most attractive.

No. 9. PLACE DE LA CONCORDE.—This is one of the most noted spots in the whole city, and forms a beautiful link between the Tuileries and the Champs Elysées. On the north are two palaces, between which the Rue Royal opens a view of the Madeleine; to the south are the Pont de la Concorde and the Legislative Palace, behind which is seen towering the dome of the Invalides. The two edifices on the north side are each 788 feet in length, and the Rue Royal which separates them is 90 feet wide. This place or park is now adorned by many works of art, the oldest of which is the Obelisk of Luxor, a magnificent relic of ancient Egypt, and one of two that stood in front of the great Temple of Thebes, where they were erected 1550 years before Christ by Rameses III. These two monoliths were given by the Viceroy of Egypt to the French Government, in consideration of the advantage conferred by France on Egypt in aiding to form the Arsenal and Naval Asylum of Alexandria. Only one of them was removed, and this required three years, from 1831 to 1833, to complete, an especial vessel having been constructed at Toulon for the purpose. The weight of this obelisk is about 900,000 pounds. It is formed of the finest red syenite, and covered on each face with three lines of hieroglyphics, commemorative of Sesostris. The number of characters is 1600. Its height is 72 feet 3 inches. The greatest width at the base is 7 feet 6 inches. Its pedestal is a single block of gray granite, weighing 240,000 pounds. On the northern face of the pedestal are engraven in gilt, sections of the machinery used at Luxor in

removing the monolith. On the southern face, sections of those used in Paris. Two magnificent fountains here seen in the picture were dedicated, one to Maritime, the other to Fluvial Navigation. They consist each of a circular basin of polished stone, 50 feet in diameter, out of which rises two other smaller basins, the upper and smaller one being inverted, and the diameters being 12 and 20 feet respectively. Six cast-iron figures, 9 feet in height, are seated around it, with their feet on the tops of vessels, and separated from each other by spouting dolphins, held by as many Tritons and Nereids, supporting a large and highly ornamented basin below, spouting water into the second one. These fountains suffered considerably from the cannonading exchanged between the Communists, who held the Tuileries Garden, and the Versaillists, who on the 22d of May, 1871, already occupied the whole of the city west of it. The Place de la Concorde is noted for many famous events, among which we may remind you of the fatal discharge of fireworks which occurred May 30th, 1770, when twelve hundred persons were trampled to death and about two thousand others seriously injured. January 21st, 1793, Louis XVI suffered death on this place, and subsequently Charlotte Corday, Marie Antoinette, Louis Sixteenth, Duke of Orleans, Elizabeth Marie Héléne of France sister of Louis XVI, Robespierre and his brother, Dumas, St. Just, and others; also seventy members of the Commune of Paris, 1793. From January 21st, 1793, to May 3d, 1795, more than twenty-eight hundred persons were executed here. In September, on the fourth day of the month, 1870, the downfall of Napoleon III and the third republic was proclaimed at this place. After the disasters of Sedan, May 22d, 1871, a desperate conflict was fought here between the Versaillist troops and the Communists, the latter in their retreat setting fire to public and private buildings all along their way, seemingly determined if they could not possess the city, to destroy it.

No. 10. **CHURCH OF THE MADELEINE.**—This is the fourth church erected on this site. The present magnificent structure was commenced in 1764. The Revolution of 1789 suspended the work until Napoleon the First directed it to be com-

pleted for a temple of glory in 1815. Louis XVIII restored it to its original destination, and decreed it should contain monuments of Louis XVI, Marie Antoinette, and others. Its total cost was fourteen million francs, or nearly $3,000,000. It stands on an elevated basement 328 by 138, and is approached at each end by a flight of twenty-eight steps. Its form and proportions are Grecian. A colonnade of fifty-two Corinthian columns, each 49 feet high by 16½ feet in circumference, surrounds it, fifteen on each side, fourteen in the southern portico, and eight in the northern. The whole entablature and the ceiling of the colonnade was previously enriched with elaborate sculpture. Its bronze doors are larger than those of the Baptistery of Florence or the Pantheon at Rome. They measure 33 by 16½ feet, and display bas-relief illustrations of the Ten Commandments. While entering the vestibule, Faith, Hope, and Charity are visible; on the right, the Chapel for marriages, and the beautiful picture of the marriage of the Virgin, by Pradier. On the left is the Baptismal Font, with a group of Christ and St. John at the waters of the Jordan. The pulpit and the twelve confessionals are richly carved in oak and gilt. The church itself consists of the vast nave, fronted with lofty fluted columns supporting colossal arches, and the walls of the church are incrusted with rich marbles. Each chapel contains a marble statue of its patron. The tympanum of the lateral arches contains a painting illustrative of the life of the Magdalen. The pavement is marble of different colors, and the ceiling of the choir has a painting of the propagation of Christianity since the death of our Saviour, by Ziegler. In the midst stands the high altar, approached by marble steps, richly sculptured. The principal group represents Magdalen in the attitude of divine rapture, borne to Paradise on the wings of angels. This church suffered somewhat from the balls of the Communists in 1871, but still remains as grand and magnificent as ever.

No. 11. THE PALACE OF THE TUILERIES. — This noble building has also had experience as bloody as some of the other portions of the city. In 1808, Napoleon began the northern gallery to communicate with the Louvre, and after

the restoration the Tuileries continued to be the residence of the king and the royal family. Louis Philippe continued his residence there until February, 1848, when it was again invaded by the people, and the King made his escape. It has in turn been a hospital for the wounded, a gallery for the exhibition of paintings, and a residence of kings, until, in 1871, it was set on fire by the Commune, and has since remained a mass of ruins.

No. 12. PALACE OF THE TUILERIES.—A second view of this old palace gives us even a grander view of its once beautiful proportions.

No. 13. THE BRIDGE OF ST. PETER'S AND THE TUILERIES.—A better idea of the locality of the palace is here given, showing a portion of the Seine, etc.

No. 14. THE NEW OPERA HOUSE OF PARIS.—This beautiful building is one of the finest of the modern structures in Paris, and is elaborately furnished to hold two thousand persons. Its front and its sides present a perfect mass of works of art, the most of which are very beautiful indeed. It was commenced in 1861. Its front is embellished with busts of celebrated composers. It occupies an erea of 13,000 square yards, and the cost of construction is about $5,000,000. It narrowly escaped destruction in 1871, when it was used by the Communists as a powder magazine.

No. 15. THE GROUP OF DANCERS—NEW OPERA HOUSE.—One of the most beautiful and lifelike of the groups of statuary which embellish the new opera house, is the group of the dancers, which is represented by this picture. But little imagination is necessary in order to hear the soft sounds of "the light fantastic toe."

No. 16. THE VENDOME COLUMN.—This magnificent column was erected by Napoleon to commemorate the success of his armies in the German campaign of 1805. It was originally 130 feet high, by 12 in diameter, and was in imitation of the column of Trajan at Rome, but on a scale larger by one-twelfth. It was brutally thrown down by the Communists on the 16th of May, 1871, just five days before the Versailles troops entered the city, nothing but the pedestal being allowed to

remain. The day on which this column was destroyed was one of the most eventful of the brief life of that savage band. The column proper was sawn by workmen from the pedestal, it being metal and stone. Ropes were then attached to its top, and the column pulled to the ground by the hands of the infuriated populace, and "great was the fall thereof, my countrymen." It has since been re-erected, but the bronze monument of Napoleon, which once graced its summit, now graces it no more, and at this writing Paris is in great tribulation, being unable to decide whose effigy shall surmount the new Column Vendome.

No. 17. PALACE OF JUSTICE.—This old building consists of a central body, and two wings inclosing an ample court. The central body is decorated with four Doric columns supporting four colossal figures. It is reached by a stately flight of steps occupying upwards of half the breadth of the court. It is here where the different courts of justice are held. A greater part of this imposing pile was destroyed by the Communists in 1871.

No. 18. LUXEMBOURG PALACE.—This splendid palace is built upon the model of the Pitti Palace at Florence. It was erected in 1812. It has been the residence of many noted crowned heads, and has been bought and given away by one and the other. During the first years of the Revolution it was a prison. When Bonaparte came into power it was devoted to the sittings of the Consuls, and afterwards to the use of the Senate until 1814. The beautiful garden in front contains many rare plants and objects of interest, among which are the statues of twenty women, celebrated in the history of France.

No. 19. INTERIOR OF THE LUXEMBOURG PALACE.—In addition to the state apartments and the chapel, and the chamber of Mary de Medici, there are several galleries of modern art here, which are most interesting to the visitor. The collection of paintings, which was first composed of twenty-four pictures by Rubens, representing the allegorical history of Mary de Medici, now contains a magnificent collection of the choicest works of art by De la Croix, Rosa

Bonheur, Muller, etc. At the decease of each artist, his works are removed to the gallery of the Louvre. The ceiling of the long gallery is painted in twelve compartments, representing the signs of the zodiac, the rising of Aurora being in the centre. Groups and statues, marble and bronze, are here in profusion, some of them by the best modern sculptors.

No. 20. THE CHAMPS ELYSEES.—This is one of the most animated resorts of all the gay places of gay Paris, and is the favorite walk of her citizens. The avenue is, on very pleasant days, yea, on the unpleasant ones, crowded with vehicles. By the sides of the walks under the groves are toy and gingerbread stalls, and other attractions for the rising generation. Jugglers and tumblers, and Punch and Judy shows, attract the ever-willing and ever-changing crowd of spectators. In the evening parties of all classes are seen enjoying themselves and the lively spectacle before them, seated on iron chairs and wooden benches which may be hired for a small amount, while elegant carriages roll in procession along the road. Many handsome cafés are scattered among the trees on either side, and attract the passer-by with their varied refreshments. Vocal and instrumental music is also to be heard in every direction. There are also several elegant fountains surrounded by visitors and children, as well as theatres, circuses, etc. During 1870, the whole of the Champs Elysées was converted into a camp. The public fêtes are all held here, and this was also the site of the famed Paris Exposition.

No. 21. THE PANTHEON.—This edifice was erected upon the site of a church, built to the apostles Peter and Paul. St. Genevieve was buried here in 502. This church was thenceforward dedicated to her, and she became the Patron Saint of Paris. The old edifice was replaced by Louis XV by the new one, the first stone of which was laid September 6th, 1764. The cost of the building was defrayed by a lottery. The portico is reached by a flight of steps occupying the whole breadth of the front. It presents a front of six Corinthian columns, 60 feet in height, by 6 feet in diameter; which, together with 16 internal ones, support the triangle pediment

129 feet in breadth by 22 in height. The pediment contains a large composition in relief, representing France surrounded by and dispensing honors to some of the great men who have illustrated her history. On the right hand are Fenelon, Mirabeau, Rousseau, Lafayette, and David the painter, and many others. On the left, figures representing soldiers, the representatives of the imperial armies, with Napoleon in the front. At the feet of France are seated History and Liberty, inscribing the names of great men, and weaving crowns to reward them. In the extreme corners of the pediment are figures of youths seeking to emulate the virtues of their predecessors. The figure of France is 15 feet high. The plan of the edifice approximates to the Greek cross, 302 feet long, and 255 feet transverse, each limb of which terminates in a pediment. Over the centre of the cross springs a lofty drum surrounded by a peristyle of thirty-two Corinthian columns; above arises a majestic dome terminating in a lantern surrounded by a gallery and balustrade. The height from the pavement to the top of the dome is 268 feet, and the number of steps up to the gallery is 475. In order to reach the top of the dome, one is required to take a climb which is never forgotten afterwards, particularly if undertaken on a hot day. But the view well rewards all the expense of limb and muscle and brain, which is required to obtain it. The number of columns in the interior is one hundred and thirty, and in and about the entire edifice two hundred and fifty-eight. The ceilings are richly sculptured, and are 80 feet from the pavement. The dome is 60 feet in diameter. The whole interior is very neat and beautiful and tastefully adorned, and contains the tombs of many noted personages. The vaults beneath the church contain the relics, interesting for those who take pleasure in examining such things.

No. 22. THE PALACE ROYAL.—This once noble palace, after passing through the hands of royalty, and after many years being converted from a palace to a salesroom, ballrooms, and cafés, was then brought back to the uses of a palace, has been used for state purposes, and after being devastated by the mob, in February, 1848, it became, under the name of

the Palace National, the place of meeting of some of the republican members of the Constituent Assembly. In 1850 and 1852, it was used for exhibitions, and immediately after the revival of the empire, it was assigned by the prince for a residence, and after his death to Prince Napoleon. The Communists set fire to it on the 23d of May, 1871. In the western wing, the principal court, was the library of Louis Philippe, which contained a valuable collection of upwards of 6000 engravings, selected by his own hand, and filling 122 colossal folios. All these perished in the flames of the Commune. The garden, which forms a rectangle, 700 by 300 feet, was planted with rows of lime trees from end to end, the flower garden separated by a circular basin of water. It contained many beautiful copies of bronzes and statuary. One of the curious objects there, was the solar cannon, which was fired by the sun when it reached the meridian each day, regulating the clock of the Palace Royal. The Palace Royal has been called, not without reason, the Capitol of Paris. It certainly is more frequently entered than any other place in the city. To the stranger, it is particularly interesting from its historical associations.

No. 23. THE CHURCH OF ST. STEPHEN OF THE MOUNT.—The date of the building of this fine structure is said to be 1121. It is one of the most beautiful among the churches of Paris; it contains many fine pictures and pieces of statuary. The interior is one of the most chaste and beautiful in existence, the principal architectural triumph of which is the great height of the aisles, which are on the level with the imposts supporting the ribs of the nave and choir. Those of the aisles are elevated, some being filled with good stained glass of the middle ages. Columns extend all around the church excepting at the transepts. From the middle of each column segmental arches are thrown from one to the other, supporting a very narrow gallery and balustrade, which encircles the columns on the sides of the aisle. Two spiral staircases of exquisite beauty and lightness wind around the pillars at the entrance of the choir. Two finely wrought doors mounted with figures separate the aisles from the doorways.

This church is rich in works of art, which, with the rich effect of its architecture, make it the great resort of artists.

No. 24. THE BOURSE OR EXCHANGE.—The Exchange of Paris is open daily, from 12 to 3, for the sale of the public securities, and to 5 P.M. for other transactions. Only persons authorized by the government are allowed to transact business here. At certain hours it is one of the most attractive places in the city.

No. 25. ARC DE CARROUSEL.—This arch was erected by Napoleon in 1806. It is 60 feet by 20 feet at the base, and 45 feet high. The figures on the top represent victory and the triumphal car, and four prancing horses modelled from the originals brought from the piazza of St. Marc, at Venice, and restored in 1815; over each column stands the marble figure of a soldier of Napoleon's army. It is very much less beautiful in every way than the Arc de Triomph.

No. 26. THE LOUVRE.—The history of this old building is as checkered as that of some which we have already described, but fortunately we do not have to announce its entire destruction by the wicked hand of the incendiary, as is the case with some of the others, only a portion of it having been destroyed. It was here whence the order for the massacre of the Huguenots emanated. It is remarkable for its beautiful architecture. On the south side is the window from which Charles IX fired upon his subjects.

No. 27. ENTRANCE TO THE LOUVRE.—The entrances to the Louvre, of which there are several, are called pavilions. They are varied in their design, and all are beautiful works of architecture. The court of the Louvre is one of the finest in Europe, with respect to decoration and proportion, and, united with the court of the Tuileries, forms three extensive quadrangles.

No. 28. THE INTERIOR.—Almost all of the interior of this palace is devoted to the museums, collectively known under the name of "Museums of the Louvre," for which it is so celebrated. The description of the various galleries is more than one could undertake in a single evening. The different museums are devoted to the collections of the antique

and mosaics, and sculptured vases, statuary, paintings, the original drawings of the old masters, to collections from Europe, from Egypt, Rome; carvings, gildings, portraits of royalty, modern curiosities of art, and curiosities of marine and naval matters; a museum of bronzes; collections from Assyria, Egypt; sculpture of the Renaissance, and, in fact, of almost every branch of the fine arts from all parts of the world.

No. 29. SCULPTURE FROM THE LOUVRE COLLECTION.—A few of the most beautiful of the marbles of the Louvre will interest you. The first represented by this picture is of the Three Graces, so well known to all lovers of the beautiful.

No. 30. SCULPTURE FROM THE LOUVRE COLLECTION.—Here we have another example of sculpture, wondrous in its lines and expression, "so near" life "and yet so far" from it.

No. 31. SCULPTURE FROM THE LOUVRE COLLECTION.—This subject is even more animated and real than the others, and is a suberb work of art.

No. 32. THE CATHEDRAL OF NOTRE DAME.—The precise dates of this splendid edifice have never been fixed accurately; it is certain that a temple existed on this site at the time of the Romans, the foundation being discovered in 1711. On the site of this church was erected one dedicated to St. Stephen about 365, which was rebuilt in 522. When this reconstruction was undertaken, the building was called *Notre Dame.* The first stone was laid by Pope Alexander III. The pavement of Notre Dame was so much below the level of the Pavis in 1748, that a flight of thirteen steps led to it. In that year the ground was lowered as at present. At the west end are two lofty towers intended to support spires. There is now a new spire back of these, surmounted by a gilt cross, replacing one of the 13th century, taken down in 1797. Its height is 135 feet from the roof; the lead with which it is coated, weighs 300 tons. It is adorned with several statues. The length of this building is 390 feet; the height of the towers 204 feet; it will hold 21,000 persons. In front are many beautiful examples of sculpture, adorning the portals, treated

in the most attractive style. Among them is a representation of the Last Judgment, in three parts, which is a magnificent work of art. Many hours could be absorbed in a description of this beautiful cathedral.

No. 33. THE INTERIOR OF NOTRE DAME.—Its interior is quite as impressive as its exterior, and is grand. It consists of a nave and choir, with double aisles, and lateral chapels; the roof and the windows are exceedingly beautiful, and still preserve their exquisite stained glass of the 13th century. The organ is remarkably fine, 45 feet in height, 36 feet in breadth; it contains 3484 pipes. At the right of the choir is the sacristy, containing many relics, interesting to those who take pleasure in listening to tales of violence and of blood, which the guide will take pleasure in explaining to you fully, until you become sickened, and glad to be released from his company, provided your franc-ness is commensurate with his ideas.

No. 34. MONUMENT TO THE COMMUNE OF PARIS.—In the shape of the ruins of one of its most magnificent structures.

No. 35. THE INVALIDES.—This structure, under the reign of Henry IV in 1596, was an asylum for invalids. Afterwards it became a convent, and then a place for the celebration of festivals; it was afterwards called the Temple of Humanity, then under Napoleon the Temple of Mars. In 1815 it resumed its original title. It is under the direction of the ministry of war, whose staff comprises a large number of officers. All soldiers who are actually disabled through wounds, or who have served thirty years, obtain a pension and are entitled to the privileges of this institution; there are usually about seven hundred inmates. Those not consuming their allowance receive an equivalent in money. Those deprived of legs are allowed money instead of shoes. The front of the hotel is 612 feet in length. A visitor will be shown the library, founded by Napoleon, and containing 30,000 volumes. The council chamber, dormitories, refectories, kitchens, museums of artillery, and the plans for fortresses, the churches, etc., are all open to the inspection of visitors, and well worthy of it.

The dome of the Invalides consists of a square pile 190 feet in breadth, surmounted by a dome, above which rises a lantern and a cross, the summit of which is 340 feet above the pavement.

No. 36. THE TOMB OF NAPOLEON.—Under the dome is an open circular crypt, 20 feet deep and 36 feet in diameter. Its walls are of polished granite adorned by ten marble reliefs. This is the tomb of Napoleon I. On the mosaic pavement, which represents a wreath of laurels, rises the sarcophagus, which is from a single block, and weighs over sixty tons. Immediately above the crypt rises a dome 160 feet high. It is a magnificent work altogether.

No. 37. THE PALACE OF THE CORPS LEGISLATIVE.—This edifice is erected in the style of a Greek temple, and is adorned with allegorical reliefs and statues. In 1795 the Council of Five Hundred sat here. The various apartments contain much of value, including the library of 65,000 volumes.

No. 38. VERSAILLES.—The palace and court. Versailles is one of the most beautiful suburbs of Paris, situated twelve miles away. It is the seat of the prefecture of the Seine, etc. Its history had been interesting from 1561 up to 1871, when during the latter it was the resort of the government of Paris at the time of the Commune. The palace has a number of attractions; it is, of course, the principal one to the visitor at Versailles. The whole cost was about $80,000,000. One of the most beautiful objects there is the park, whose magnificent fountains are the delight of all who look upon them.

No. 39. THE PARK AT VERSAILLES.—A long time might be occupied in describing this splendid resort. The beautiful vases of white marble which are shown in the picture are ornamented with bas-reliefs, representing groups and bronzes, nymphs, children, the rivers of France, with their tributaries, and other beautiful things. At the ends of the terrace, opposite the palace, are two fountains adorned with groups of animals in bronze; orange and pomegranate trees abound here, and flower pots in profusion. Here also are the Baths of Diana and Neptune, each with their beauti-

ful accompanying figures. The Basin of the Dragon, the Basin of Neptune, the Basin of Apollyon, the Basin of the Infants, and the Basin of the Obelisks, are magnificent and delightful to the eye and to the ear, as the water rushes in all directions, and to the incredible height of 80 feet.

No. 40. THE GALLERY OF THE ARTS AT TRIANON.—Trianon is a villa at the extremity of the park of Versailles, where are also many beautiful things to be seen. It contains some fine modern works of art and several sumptuous apartments.

No. 41. THE GALLERY OF ARTS AT VERSAILLES.—Here is a perfect profusion of beautiful works of art, scattered among an endless number of apartments, requiring several days to see them all. The most interesting are the historical pictures of Horace Vernet, Dubuffe, and others.

No. 42. THE GALLERY OF THE WARRIORS.—This is a magnificent hall in two compartments, and among other things is adorned with the busts of eighty generals who have fallen in battle. Their history is not so bloodless as the pure marble of their faces.

No. 43. THE SALOON OF MARIE ANTOINETTE AT THE TRIANON.—Here the fated queen was once wont to enjoy the beauties which we see, little anticipating the sad fate which awaited her.

No. 44. THE GRAND CHAPEL AT VERSAILLES.—Dimensions 114 feet from the entrance to the altar; 60 feet broad, and 86 feet high. The pavement is of rare marbles wrought in mosaics. In the aisles there are seven altars ornamented with costly marbles, gildings, pictures, and bronze basreliefs; among which is the "Last Supper" by Paul Veronese.

No. 45. THE GALLERY OF TOMBS AT VERSAILLES.—Here are interred some of the famous dead of France, in numbers which grow tedious at any effort to understand them.

No. 46. STATUE OF HENRY IV.—We now return to Paris, and making a final ante-preliminary drive we cross the *Pont Neuf*, 350 yards long, on which is situated this famous equestrian statue of Henry IV. At the sides are two reliefs, representing Henry distributing bread to the poor of Paris.

No. 47. ROUEN.—View of the city. One grows weary even of the wonders of Paris, and the visitor will sometimes desire to relieve himself of the busy hum of the great city for awhile and visit some of its pretty suburbs, among the most beautiful of which is Rouen. It was the former capital of Normandy and is now the richest city in France in mediæval architecture, although its quaint, picturesque old buildings are rapidly disappearing. Rouen supplies the French army with many of its best horses and most robust men.

No. 48. THE CHURCH OF ST. OUEN AT ROUEN.—This is one of the most exquisite Gothic edifices in the world. The tower over the transept is 288 feet high, and is surmounted by an octagonal superstructure with flying buttresses and turrets at the angles—a remarkably elegant piece of open work. The proportions of the interior are most graceful, 474 feet long, 88 feet wide, and 117 feet high. It is one of the few perfect Gothic structures in Europe.

No. 49. FONTAINEBLEAU—INTERIOR.—The interior of the palace at Fontainebleau contains some magnificent apartments, different from what one sees at any other place; among these the Bed of Pope Pius VII is one of the most interesting. The different galleries and saloons contain many objects of interest. One of them is where Napoleon signed the document by which he resigned his imperial dignity in 1814.

No. 50. THE SALOON OF THE APARTMENTS OF POPE PIUS VII AT FONTAINEBLEAU.—These apartments were occupied by the Pope during his detention in the palace.

Having visited Paris and its environs to our heart's content, if such a thing is possible, we make quick passage to the works of another Architect whose labors date from the beginning of the world. We leave Paris and after passing through the region of Alsace and Lorraine, made so interesting in history of late, *via* Mulhouse, arrive at the city of Berne, and at once find ourselves amid the white caps of the Alps!

No. 51. BERNE.—We do not stop here except perhaps for luncheon and to take a bird's-eye view of the city, but pro-

ceed at once, and just as the mists are clearing up find ourselves upon the bosom of Lake Thün.

No. 52. LAKE THÜN.—Before we may reach the heart of the Alps we must first plunge into one of their great arteries, and traverse its beautiful waters. The easiest route is by the beautiful Lake Thün, one of the most charming of all the charming lakes of Switzerland. When one steps upon the little steamer which carries him from Thün to the end of the lake, a sense of exhilaration comes upon him which is indescribable, and he at once feels a number of years younger than he did the day before in Paris, when clambering up the dome of the Pantheon or the spire of Notre Dame; he now begins to feel that he has nature's cathedrals to climb, more formidable but even more interesting to him than those which he has just left. As he passes up the lake his eyes are constantly delighted by the scenery upon the rocky shores, and by the beauty of the places at which the boat touches to relieve itself of its passengers, who are talking perhaps in many strange tongues to the traveller. Here are very beautiful valleys, splendid gardens, and magnificent trees growing luxuriantly, and everything about is delightful to the senses.

No. 53. LAKE THÜN.—Onward, onward, onward, steams the little craft until soon the Jungfrau appears in sight, and a whole army of peaks begin to loom up before us, black and white, their lofty outlines changing at each turn of the lake, and their grandeur growing upon one almost to bewilderment.

No. 54. INTERLACHEN.—Reluctantly we leave the steamer, and after a short ride by rail, arrive in the beautiful village of Interlachen. If perchance the arrival is at night, and the night be moonlight, one sees the Jungfrau in front of the hotel, at an advantage which those who visit at other seasons do not see it. The kissing of the hand to the beautiful mountain, as she sits between her monk and her duenna, is irresistible.

No. 55. INTERLACHEN AND THE JUNGFRAU.—Another view of this lovely mountain is here given. Of Interlachen, one will have cause to think often, because of the Jungfrau, and of the excessive hotel charges.

No. 56. THE VALLEY OF LAUTERBRUNNEN.—From Interlachen many beautiful excursions may be made, one of the most interesting of which is to the valley of the Lauterbrunnen. Lauterbrunnen is a picturesque scattered village, situated on both banks of the Lütschine, in a rocky valley. In winter-time the sun never penetrates this valley before noon. Of the Jungfrau to the southeast one has a beautiful view. Lauterbrunnen means "nothing but fountains," and from this valley upwards of twenty brooks fall from the rocky heights, in the environs. The most important of these is,

No. 57. THE STAUBBACH, OR DUSTBROOK FALLS.—The water is never of great volume, but descends in unbroken fall of 980 feet. Before it reaches the ground it is converted into minute particles of spray which the breeze scatters into fantastic and ever-varying forms.

"Streams from the high,
Steep, rocky wall
The purest fount;
In clouds of spray,
Like silver dust,
It veils the rock
In rainbow hues;
And dancing down
With music soft,
Is lost in air."

Oh! how beautiful are these falls,

"That left so late the mountain's brow,
As though its water ne'er would sever.
But, ere it reached the plain below,
Breaks into drops that part forever."

No. 58. THE GRINDELWALD GLACIER.—As the traveller moves on through these wondrous regions, he finds himself repeating from "Manfred,"

"Ye avalanches, whom a breath draws down
In mountains overwhelming, come and crush me.
I hear ye momently, above, beneath,
Crush with a frequent conflict."

This is one of the easiest glaciers to master, and consists of

two parts—the upper and the lower. All the journey the Matterhorn or Mt. Cervin is in view, giving one most delightful studies in light and shade.

No. 59. THE JUNGFRAU FROM THE GRINDELWALD.—From this point one may almost overlook the Jungfrau, at least see its summit more in detail than can be seen from Interlachen. From here we proceed to the beautiful Swiss village of Meiringen.

No. 60. MEIRINGEN.—Oh how picturesque is Meiringen with the cascades, tumbling down with noisy haste from the mountain sides which surround it, emptying their crystal treasures into its very streets. And not content with the mad leaps which they have just taken, the waters rush down through the streets into the beautiful Lake Brienz. Persons who are fond of pedestrianism, may walk from here to Interlachen, and find it a most lovely tramp—interesting every foot.

No. 61. THE WELLHORN.—This beautiful mountain is one of the most picturesque of the Alpine spires, and is always and forever bringing itself to your mind by its presence, but one never tires of its loveliness.

No. 62. THE ROSENLAUI GLACIER.—Although this is one of the old worn-down glaciers it is yet very beautiful, and noted for the purity of its ice—a great thing, for some of the glaciers are fearfully dirty. It lies between the Wellhorn and the Engelhorner.

No. 63. LAKE BRIENZ OR BRIENZER SEE.—This is among the loveliest of the Alpine lakes, and receives into its bosom the confessions of many impulsive cascades. Its shores are precipitous, and on the west side the road to and from Interlachen is a most romantic one.

No. 64. THE GIESSBACH FALLS.—Emptying into Brienzer See, in a series of seven cascades, falling from rock to rock, from some 1150 feet above the lake. The falls are illuminated each evening by colored lights, and present a very striking spectacle. The gardens here are lovely.

No. 65. REICHENBACH FALLS.—This beautiful freak of nature is seen not far from the road from Meiringen to the

Rhone Glacier. It is divided into an upper and lower fall, and makes music well worth hearing.

No. 66. HANDECK FALLS.—But none of these are so wild and impetuous as the falls of Handeck. They are even too obstreperous to be photographed properly. The fall is 250 feet, and the water is in such a hurry, that it falls unbroken halfway down, and in its rebound, forms a dense mass of spray and dozens of rainbows. A huge rock divides it.

No. 67. THE GRIMSEL PASS.—Here the snow seldom melts. The lake at the summit is called the "Lake of the Dead," for it was used as a burial-place by the Austrians and French in 1799, and at this place one of the most desperate struggles of that bloody war was enacted.

No. 68. THE RHONE GLACIER AND HOTEL.—A pretty good tramp yesterday, surely, we made before arriving at this hotel, twenty-seven miles in all from Meiringen to this comfortable rest. If we arrive here at night, we will gladly welcome the blazing fire in the little sitting-room, and find great pleasure in comparing notes with those who have travelled either in the same direction or different directions. Think of the many pleasant reunions that have been held in this little parlor of the Rhone Glacier. It has made many friends; friends who have been bound together by the fact that they have enjoyed the same pleasures. And what makes us love one another more than to enjoy together the same enjoyments, and to share the same delights?

No. 69. THE RHONE GLACIER.—Birth of the Rhone River. Magnificent work of nature! Niagara solidified! After moving its slow length along the valley above for fifteen miles, this sea of ice makes a mad leap from the precipice, between the Gelmerhorn and the Gershorn Mountains, and presents a front such as Niagara would if frozen and broken up into masses of ice, interspersed with crevices in dangerous variety. After the leap the glacier spreads itself out from side to side, and meeting the rays of the sun, gives its strength and its life-blood to the formation of the river Rhone, which springs from it in the form of twenty violent little streams which join hands and go singing along together, near the front of the hotel.

No. 70. NEAR VIEW OF THE RHONE GLACIER.—One learns to respect a glacier with such a near view of it as this, and he will respect it more when he attempts to cross it among these great forms of snow. The slipping of the feet, the lookout for crevices, and the temptation to look everywhere but where you should, makes it hot work on ice.

No. 71. A BIT ALONG THE WAY.—But glacier climbing is exhilarating, and especially when one sees such great sights as this, the side of a crevice wide enough to make him tremble lest he fall in it.

No. 72. A BIT ALONG THE WAY.—Some of these crevices are so long and deep and wide, that one must go long distances to avoid them. *Jumping* a glacier, is a sport which requires more arithmetic to make the proper calculations than a sum in the rule of three. Let us take it all on foot.

No. 73. VIEW OF ANDERMATT.—Oh, how delightful are those scrambles over the winding road! Up! *up!* UP! go the feet. Up! *up!* UP! goes the mind. *Up!* UP! UP! goes the spirit, and all the time it is upward and onward! On each side magnificent spires reaching to the very clouds! Yes! you have at your feet magnificent valleys, and on all sides the noisy roar of the cataracts, echoing and roaring from mountain-side to mountain-side. Can one conceive of anything more delightful than this? And with this feeling, though tired with the day's tramp, and worn, one reaches this beautifully situated village of Andermatt, more than repaid ten times for all the labor that has been undertaken, by this comfortable place, where the best of food is provided, and the best of attention given.

No. 74. THE ST. GOTHARD PASS.—The true way to traverse the Alps is on foot. This is made possible and comfortable, by the magnificent roads and highways which have been built through the entire Alpine region. These highways, or valleys through which they run, are usually termed passes, and one of the most enchanting of these passes is the Pass of St. Gothard. The remark is often made, that St. Gothard, though frequently mentioned, is never seen. This is to a certain extent true, inasmuch as the name is applied not

to a single peak, but to an extensive mountain group. Starting from Andermatt we begin at once to hear the roar of the cascades, and to see beautiful lakes, and the great cathedrals of nature lifting their snowy peaks in all directions. If our journey be made in the summer season, while we traverse through the pathway of the ice and snow, at the same time the sun is so hot, as to compel one to carry an umbrella overhead. When one stops to rest he will fail not to be impressed with the silence that seems to pervade around him; all nature seems hushed, except the noise of the cataract; and while he sits listening to the music, he is startled by a great sound, perhaps near, perhaps at some distance from him, and for the first time witnesses the leap of the avalanche; or it may be that he is startled by the birth of some new crevice in the glacier, which travels far above him, or may be close at hand. The Pass of St. Gothard is noted for the variety of the scenery, not only such as has just been described, but for the rough passages and high precipices which occur in parts of the road.

No. 75. THE DEVIL'S BRIDGE.—Before taking our journey down the pass towards Italy, we visit the Devil's Bridge, where the River Reuss falls in a picturesque cascade into the abyss, a hundred feet below, while its spray is scattered over the bridge above. Here one must be very careful, lest the wind, which comes down the gorge in violent gusts, carries away the hat of the unwary traveller. The new bridge, which is shown in our picture, was constructed in 1830, and has a single span of 26 feet. The old bridge, 20 feet below, is now disused, and overgrown with moss. A battle between the Austrians and French took place here, on the 14th of August, 1799, and owing to an explosion, many hundred soldiers were precipitated into the abyss, and communication was cut off. The French then scaled the right bank of the river, and compelled the Austrians to retire in the night. A month after, another contest occurred, and finally the enemy was driven back as far as the Lake of Lucerne.

No. 76. THE HOSPICE OF ST. GOTHARD.—This is a large house outside of the village of St. Gothard, only a few miles from Andermatt. It was formerly the refuge for trav-

ellers. We now descend the road by numerous windings through a desolate valley, and on all sides we see the jagged peaks of the Spitsberg, the Winterhorn, and other beautiful white-caps, until we come to the Lake of Lucendro, which is a beautiful green lake, in that land of snow peaks and glaciers and masses of rock.

No. 77. AIROLO.—On we go, passing the Hotel of Monte Prosa, through the beautiful village of Airolo, until we come face to face with the great white height which seems to block up our passage. We suddenly turn, and we come upon the gallery of Stalvedro, where four parallel ridges of rock descend to the very edge of the river, and through which four openings have been cut for the road. In 1799, 600 French grenadiers defended this point against 3000 Russians for twelve hours. On we go, now upward and onward, making short cuts across the roadway, which winds tortuously along, until we come to

No. 78. THE GORGE OF SCHÖLLENEN, which is another rocky defile, two miles long, bounded by lofty, almost perpendicular walls of granite, at the base of which dashes the impetuous Reuss. This road which you see is much exposed to avalanches, and at one of the most dangerous spots, is protected by a gallery sixty yards in length, as shown in the picture. Now we go on, and should night come upon us, as it certainly will long before we are ready for it, we come to

No. 79. A SWISS VILLAGE.—And not until we are seated in the comfortable parlor of the hotel do we find that we are tired. The hotels in the Alps are generally well kept, and in every respect comfortable, and the prices in keeping with the comfort. You retire early to rest, but for a long time are unable to sleep: first, because you are apt to review the wonders of the day; and second, because the saucy little waterfalls, which enter the village in twenty directions, bid defiance to sleep. In the morning, you awaken, and take a walk about the town, and if you have not seen them before, you notice the curious construction of the dwellings. They are usually built very low, with sloping roofs, and stones laid upon the roofs to keep them from blowing away; the cow and

the horse, and the stable, occupy the first floor; the parlor and dining-room, the second; and in the third and fourth, huddled up together, sleep the family. The approach to these houses is generally made by a stairway outside. In this region women have their full rights, the principal right of the sex seemingly being the privilege of carrying, fastened upon their backs, a basket, reaching far above their heads, and almost touching their heels. In this they carry all sorts of burdens, from a baby to a load of hay and stones.

No. 80. SCHAFFHAUSEN, FALLS OF THE RHINE.—Now let us take a journey together through the Alps, where we shall see less of the peasantry, and more of the beautiful cities of Switzerland, and for our starting-point we shall choose the romantic town of Schaffhausen. Here as you know is, in respect to the volume of water, the most imposing falls in Europe. They are presented in three leaps, over a ridge of unequal heights. The breadth of the river above the falls is 380 feet, their height is about 50 feet on the right, and 64 feet on the left. If the rapids, and the whirlpools, and the falls above only a few hundred paces further up, be taken into the account, the total height of the cataract may be estimated at nearly 100 feet. Before 8 o'clock in the morning, and 3 o'clock in the afternoon, innumerable rainbows are formed by the sunshine from the clouds, and the silver spray which rises over the fields; and by moonlight, the spectre colors are also very impressive; in the summer-time the falls are frequently illuminated. From Schaffhousen we journey to

No. 81. ZURICH.—Here we commence our Alpine journey in earnest. Zurich is situated on the north end of the lake, and is divided into two distinct parts by the Limmatt River. It is a most flourishing Swiss town, at the same time the literary centre of German Switzerland. Its schools enjoy a high reputation, and have, for many centuries, sent forth men who have attained great distinction. A college and polytechnic school are both located here under a staff of excellent professors. The situation of Zurich is unrivalled. Both banks of the lake are enlivened with orchards and vineyards, scattered all over a highly cultivated country, while in the background

rise the snow-clad Alps. In the Town Library are many interesting relics, among which is Zwingli's Greek Bible, with annotations in his own handwriting. From Zurich, passing many interesting towns, we come to

No. 82. LUCERNE.—This place is situated on the Reuss where it emerges from the lake. Here the walls of the city are well preserved, which, with the nine watch-towers inclosing the town, erected in 1385, give the place an imposing appearance, while its amphitheatrical situation on the lake, between the Rigi and Pallatus, and facing the snow-clad Alps, invests it with a peculiar charm. There are many interesting things to occupy and entertain the traveller in Lucerne, who can stay here a number of days, and such a stay, even if prolonged to months, is not hard to endure. Here is the quay with its handsome hotels, its fine avenue of chestnut trees, the museum, and the arsenal, and the town hall with its beautiful carved works, and the bridges, the roof of one of which is covered with one hundred and fifty-four paintings, and many other things to make one perfectly contented for an indefinite time.

No. 83. THE LION OF LUCERNE.—About a quarter of a mile from the quay is the celebrated lion of Lucerne, executed in 1821, to the memory of the twenty-six officers and eight hundred soldiers of the Swiss guard, who fell in the defence of the Tuileries, on the 10th of August, 1792. A dying lion 28 feet in length reclining in a grotto transfixed by a broken lance, and sheltering the Bourbon lily with its paw. It is hewn out of the natural sandstone rock after a model by Thorwaldsen. This work is extremely impressive, and affords a proof that in true art the simplest idea carried out by the master hand never fails in its effect. To speak paradoxically, the expression of this dead lion is most lifelike.

No. 84. FLUELEN.—Passing downward, we come to Fluelen, one of the most beautiful towns on our way, surrounded by magnificent peaks and near the beautiful lakes. It is one of the most charming spots in the whole Alpine region.

No. 85. BRUNNEN.—Here the peaks are even more precipitous than at Fluelen, and it is perhaps the most beautiful

place on the Lake of Lucerne. Should the visitor not be a lover of nature, he will at least remember Brunnen, on account of the exorbitant charges of the boatmen and carriage drivers. From this place beautiful walks abound, and the fact that we have mentioned concerning the exorbitant charges, makes the walks more enjoyable than they would be perhaps if the rides could be taken at less cost.

No. 86. FRIBOURG.—This city stands on a rocky eminence, and is celebrated not only for its picturesque situation, but for the celebrated suspension bridge, which is 300 yards in length, and 168 feet above the surface of the river. It is supported by four chains, 440 yards in length, which form a single arch, the extremities being secured by one hundred and twenty-eight anchors, attached to blocks of stone, at a considerable depth below the surface of the earth. Before the construction of this bridge, the descent into the ravine and the ascent on the other side occupied a full hour.

No. 87. LAUSANNE.—We must hasten on to Chamounix, and Mt. Blanc must take the go-by. We must stop for a moment, however, to look at the beautiful city of Lausanne, where many Americans flock for health and recreation. The streets are hilly and irregular, and the houses not beautiful, yet there are many things here to charm the visitor. There is the Protestant Cathedral, which is very beautiful, and contains many interesting relics. The museums and blind asylum, the penitentiary, and the beautiful walks and the health-provoking clambers in all directions, make Lausanne one of the most attractive resorts in all Switzerland. Near it is Lake Leman, beautiful in winter and summer.

"The sky is changed, and such a change! Oh night,
And storm, and darkness, ye are wondrous strong,
Yet lovely in your strength, as is the light
Of a dark eye in woman! Far along,
From peak to peak, the rattling crags among,
Leaps the live thunder! Not from one lone cloud,
But every mountain now hath found a tongue;
And Jura answers, through her misty shroud,
Back to the joyous Alps, who call to her aloud!

"Now, where the swift Rhone cleaves his way between
Heights which appear as lovers who have parted
In hate, whose mining depths so intervene,
That they can meet no more though brokenhearted,
Though in their souls, which thus each other thwarted,
Love was the very root of the fond rage
Which blighted their life's bloom, and there departed,
Itself expired, but leaving them an age
Of years all winter, war within themselves to wage."

No. 88. GENEVA.—But to Geneva must be accorded the palm of all the cities in this part of Switzerland. It is probably the most populous city in Switzerland. It lies at the southern end of the lake, at the point where the blue waters of the Rhone emerge from it with the swiftness of an arrow. Geneva, as we all know, occupies a page in history which we may all remember with gratitude. The principles which, since the sixteenth century, have shaken Europe to its foundation, have emanated from Geneva. Here Calvin, the great advocate of religious reform, and Rousseau, in the advocacy of social reform, worked earnestly, and here both resided. The former, after Luther, the most eminent of the old reformers, directed his whole energy to the propagation of the reformed religion, while the other employed his powers of mind in disseminating principles which conduced neither to the good nor the happiness of mankind. Geneva has also given birth to many other celebrated men who have won fame as botanists, historians, naturalists, etc. Necker, the minister of Louis XVI, and his beautiful daughter, Madame De Stael, whose charming works are well known, were also natives of Geneva. And yet Geneva is so limited in extent, the canton being only fifteen miles long, it could never have much prominence in a political point of view. Voltaire said of it, "When I shake my wig I powder the whole republic," and the Emperor Paul, on hearing of some commotion there, said, "It is a tempest in a glass of water." Yet with all, it has been the scene of many contests which have resulted in good for the whole of mankind.

No. 89. THE CASTLE OF CHILLON.—Castle Chillon, with its massive wall and towers, stands on an isolated rock 22 yards from the bank of the lake, with which it is connected by a bridge. This castle was built by Amadeus IV of Savoy, was long a state prison, and is now used as an arsenal. The place has been rendered famous by Byron's celebrated poem, "The Prisoner of Chillon." It has been the scene of many bloody enactments. Above the entrance are the words, "God bless all who come in and go out," as it was formerly very rare for any one to go in and get out again alive.

"Lake Leman lies by Chillon's walls;
A thousand feet in depth below
Its mussy waters meet and flow,
Thus much the fathomed line was sent
From Chillon's snow-white battlement,
Which round about the wave inthrals.
A double dungeon—wall and wave,
Have made—and like a living grave,
Below the surface of the lake
The dark vault lies wherein we lay,
We heard it ripple night and day;
Sounding o'er the heads it knock'd;
And I have felt the winter's spray
Wash through the bars when winds were high
And wanton in the happy sky;
And then the very pathway rocked,
And I have felt it shake unshocked,
Because I could have smiled to see
The death that would have set me free."

"It might be months, or years, and days—
I keep no count, I took no note—
I had no hope my eyes to raise,
And clear them of their dreary mote;
At last men came to set me free,
I asked not why, I recked not where,
It was at length the same to me,
Fettered or fetterless to be,
I learned to love despair.

And thus when they all appeared at last,
And all my bonds aside were cast,
These heavy walls to me had grown
A hermitage—and all my own!
And half I felt as they were come
To tear me from a second home;
With spiders I had friendship made,
And watched them in their sullen trade;
Had seen the mice by moonlight play,
And why should I feel less than they?
We were all inmates of one place,
And I, the monarch of each race,
Had power to kill; yet, strange to tell,
In quiet we had learned to dwell!
My very chains and I grew friends,
So much a long communion tends
To make us what we are: even I
Regained my freedom with a sigh."

No. 90. THE VALLEY OF CHAMOUNI.—From Chillon to the valley of the Chamouni, is one of the most magnificent and extensive valleys in the Alps. It is 2445 feet above the level of the sea, is fifteen miles long, and three-quarters of a mile wide. On the southwest is the chain of Mt. Blanc, with its tremendous ice cataracts, the Mer de Glace, the Bossons, and other rivers of ice that empty themselves into this magnificent valley, and contribute their portion to the production of the muddy river Arve, which traverses the whole valley. Here may be seen the curious scene, of the mouths of great glaciers spreading themselves out at the very feet of the valley, and within a few yards of them the farmers' gathering hay, and going through all the labors of the harvest.

"Not from the sands or cloven rocks,
Thou rapid Arve! thy waters flow;
Nor earth, within her bosom, locks
Thy dark, unfathomed wells below.
Thy springs are in the cloud, thy stream
Begins to move and murmur first
Where ice-peaks feel the noonday beam,
Or rain-storms on the glacier burst."

No. 91. THE SEA OF ICE.—This picture represents a portion of the Mer de Glace, which resembles a sea suddenly frozen, not during a tempest but when the winds have subsided, and the waves though still high have become flattened and rounded. These great waves are nearly parallel to the length of the glacier, are intersected and traversed by crevices, the interior of which appear blue, while the ice is white on the surface. The crossing of this glacier is one of the feats of Alpine travel, and it is usually crossed from Montanvert. Steps are hewn in the ice by the guide, who is not indispensable but desirable, as the route varies with the direction of the crevices, which are always changing their form. In crossing we traverse the celebrated Mauvais Pas, which was formerly a giddy and hazardous point, but now iron rods are attached to the rocks for the security of the traveller.

No. 92. MT. BLANC FROM THE VALLEY OF CHAMOUNI.—The tour of Mt. Blanc we shall not have the time to make on this occasion. There are but few who think it worth the labor and the risk of making the ascent for the mere pleasure of declaring that they have accomplished it. The view, indeed, from the summit is rarely as good as from many points, owing to the fact that the prospect is usually clouded over. Only those who are intensely fond of scrambling in the Alps attempt the ascent. From the valley of Chamouni, we now go back to Geneva, and from Geneva to

No. 93. MARTIGNY.—This is a busy little town in summer, owing to the great influx of the tourists, being the starting-point of the routes over the Simplon to Lake Maggiore, and other routes. Cretinism in its most repulsive form was formerly prevalent in this part of the Rhone Valley, but is now almost unknown. From Martigny to

No. 94. THE TUNNEL OF THE TETE-NOIR.—The ruins of the Tête-Noir lie 6595 feet above the level of the sea, and they were tunnelled for the purpose of making room for the carriage roadway. It is considered one of the most interesting passages in Switzerland for the remarkable engineering skill required to construct the tunnel through it. Through it we reach the valley of

No. 95. THE GREAT ST. BERNARD, whose hospice at the summit of the pass, consists of two large stone dwellings containing numerous apartments for the reception of travellers On arriving here, strangers are received and welcomed by one of the brethren who conducts them to a room, and provides them with refreshments. If they arrive at meal-time, they are assigned a place at the brethren's table. This monastery was very wealthy in the middle ages, and the beneficence of its object was widely recognized by extensive grants, chiefly by the Emperors of Germany. The traveller will hardly quit the hospice without a feeling of veneration and compassion for this devoted fraternity. In the winter-time their lives here must be most dreary. The cold is most intense, and the snow falls to a great depth, and the dangers from the storm are frequently imminent. It is at this period that the privations of these men are the most severe, and their services and their safeguards must be invaluable. All honor to their self-denial and devotion, and to that of their dogs.

No. 96. PANORAMIC VIEW OF MONT BLANC.—We have already discussed the dangers of a scramble to the summit of this magnificent peak, and here give our audience a nearer view of it without the labor of the ascent.

No. 97. THE SEA OF ICE, MONT BLANC.—This picture represents a portion of the glacier on the route up Mont Blanc, but is not different from the seas of ice found in hundreds of places in the Alps. Those who have seen glaciers will never forget the feeling of consternation which takes possession of them when for the first time they stand close to the sides of the glacier. The summit of Mount Washington with its piles of rocks, in all sorts of confusion, is not nearly so impressive as the near view of one of these seas of ice.

No. 98. A DANGEROUS PASSAGE TO THE UPPER GLACIER OF THE BOSSONS.—This picture gives us a still more impressive view of the labor which is required to cross a glacier. At a distance they seem but smooth passages of snow or maybe ice, winding their way along the valleys, but the nearer one approaches them the more is one impressed

with the immense amount of labor which will be required to master them if it should be necessary to cross them.

No. 99. ZERMATT.—We are now getting to the end of our journey. This little village is magnificently situated, 5315 feet above the level of the sea, 1815 feet higher than Chamouni, in a green valley surrounded by firs, into which three glaciers descend. In no other locality is the traveller so completely borne into the heart of the Alpine world as at Zermatt. He finds himself, as it were, in the very sanctuary of the spirit of the Alps, who thus seems to address him:

"The Glacier's cold and restless mass
Moves onward day by day;
But I am he who bids it pass,
Or with its ice delay.
I am the spirit of the place,
To make the mountain bow,
And quiver to his cavern'd base—
And what with me wouldst thou?"—MANFRED.

No. 100. MOUNT CERVIN.—An American who first visits the Alps, provided he has seen some of the mountains of his own country, will be constantly making comparisons and discussing with himself which are the most beautiful, the Alps or his own native White Hills, but his conclusion generally is, that comparisons are odious. The Alps stand as does Milan Cathedral among cathedrals, while the White Mountains are as St. Peter's at Rome among the Basilicas of the world. Mount Cervin is well named the pride of Zermatt. It is usually known by the name of the Matterhorn, and is 14,705 feet above the level of the sea. Its peak was never ascended until July, 1865, and then three of the five gentlemen who ascended, when descending lost their footing, and were precipitated to the depth of four thousand feet towards the glacier below. Now the ascent is made several times annually. Parties who ascend it spend the previous night about two-thirds of the way up, in a little hut which contains a blanket, and a stove, and cooking utensils, and to the mountain clamberer this is one of the most enjoyable expeditions which can be undertaken.

JOURNEY B.

Compiegne and Return, via the Rhine, Berlin, Dresden, Vienna, Semmering Pass, Munich, Frankfort, and Hamburg.

NOTE.—This Journey may be preceded by that from Havre to Compiegne by "Journey A," No. 1 to 50 inclusive, and then

No. 51. COMPIEGNE.—Compiegne is one of the beautiful suburbs of Paris, and is well worthy of a visit by the traveller when making his trip from Paris to Brussels. The most interesting objects here are the public library, the manufactories, the abbey, and the splendid palace. The latter is one of the finest in France. It was rebuilt under Louis XIV, XV, and XVI, afterwards magnificently restored by Napoleon, and surrounded by a spacious park including a forest of 30,000 acres. It was formerly strongly fortified, and in defending it while besieged by the Duke of Bergundy, Joan of Arc was made captive in 1430, and basely sold to the English as a prisoner. Here Napoleon espoused Marie Louise in 1810. The view before us is that of the interior of the Empress's Saloon at Compiegne.

No. 52. PANORAMA OF THE CITY OF BRUSSELS.—Brussels is very properly called "Paris in miniature." It is one of the most enchanting places in Europe. After one has visited it he may attempt to answer for himself, in writing to friends at home the query, "What shall I say of Brussels?" The answer comes to him in true Yankee style in the shape of another query, "What shall I *not* say of Brussels?" If the American passes quickly through Paris he will here begin to realize most sensibly that he is in a strange land, for he hears not only the language of the French but also the Flemish spoken by nearly every person he meets, and often by the same person in one breath. The buildings, many of them, are most beautiful, and yet some of the old ones which remain making strong contrast with the modern ones, make one hesitate to decide whether he be in an ancient or a modern city.

No. 53. VIEW IN THE PARK AT BRUSSELS.—This beautiful park is full of great trees, wide avenues, and winding pathways; splendid statuary abounds, and a magnificent fountain is always in full action. The promenades are usually filled with men, and women, and children, the elite of the city, instead of the common rabble as is often seen in American parks. Everything is in perfect order, and one may wander to and fro hour upon hour without the least molestation.

No. 54. CATHEDRAL OF ST. GUDULE.—This is one of the most curious of all cathedrals. It is a magnificent structure erected in the highest part of ancient Brussels, and its two grand towers surpass in their elegance all the other edifices in the city, except perhaps the graceful spire of the Hotel de Ville. Its foundation was laid in 1015. It was not finished until 1273. Owing to these lengthened seasons of building, various styles of architecture are here represented, but the whole seems to harmonize imposingly. The naves and choir cover a space of 450 feet, and 220 feet broad, the church being in the form of a Latin cross. Its chapels are beautiful and interesting. Against the sides of the principal nave are twelve huge statues, representing the Apostles. The altar here is a most elaborate piece of wood-carving. It was done by Brugen in the fifteenth century. It represents the driving of Adam and Eve from Paradise; and the figures are larger than life. Its stained windows are magnificent. Its bell weighs 14,500 pounds.

No. 55. PLACE OF THE MARTYRS.—This place is devoted to the remains of those who fell in the revolutionary struggle of 1830. The monument which is erected over their graves consists of a marble statue of Liberty, with a genius at each corner of the pedestal. The graves are in vaults below and around the pedestal, and are reached by stairways. Some of the bones of the enemy adorn the walls of the vaults.

No. 56. THE HOTEL DE VILLE.—This magnificent Gothic structure, one of the most superb of ancient buildings, was erected in 1400. Its Gothic spire is 364 feet high.

In this section of the country Gothic architecture is found in its greatest purity, and surely this building is a magnificent

example of it. Wherever you go you see its tall spire standing bravely out above all. It is faced by several Gothic houses.

Statues are plenty in this city, but the fountains are the most beautiful; some of them are for ornament, while most of them are for the public to drink from. Water is seen gushing from the mouths of marble men and beasts everywhere.

No. 57. THE BOTANICAL GARDEN.—Brussels may well be proud of her Botanical Garden. It contains many of the rarest specimens of plants and flowers that there are, from every part of the world. The principal building is in the shape of an amphitheatre or dome, and is a great resort for the citizens and visitors.

No. 58. PANORAMA OF AIX LA CHAPELLE.—We halt here to see the beautiful Cathedral, the Exchange, the Town Hall, and some of the gates, which are the only buildings of remote date at this place, as it now presents the business aspect of a prosperous modern town. This city was founded by Charlemagne, and was the scene until 1531 of the coronation of all the German emperors.

No. 59. COLOGNE.—In passing towards the journey of the Rhine one must not fail to visit Cologne, even should he not penetrate its streets further than to see the magnificent cathedral, which stands almost upon the Rhine. And here we see the beautiful Rhine whose grandeur is to delight us for a good portion of the evening. Cologne, as you know, is celebrated for its cologne water, and there are several rival establishments here for its sale, all of which are conducted by "the only genuine and real Jules Marina Farina." It is a strongly fortified city, and for this reason very curious to those unaccustomed to such. It is a dirty city, and well needs much cologne to sweeten it. The women have undertook the cleaning of the streets, but even they fail to do enough of it. It has changed since the time of Coleridge, who wrote of Cologne:

> "Ye nymphs who reign o'er sewers and sinks,
> The river Rhine, it is well known,
> Doth wash your city of Cologne;
> But tell me, nymphs, what power divine,
> Shall henceforth wash the river Rhine?"

The cathedral at Cologne may be plainly seen in our picture, and is really a mass of stone incomprehensible and hard to understand. It is really terrific; it stands surrounded by all sorts of buildings, like a mountain amid its own débris. Its great towers reach towards the sky, the one old and rotting, and the other apparently new, for so many years have elapsed since this great work was commenced, and so many has been its builders that one part almost rots and falls to pieces ere the other part goes up. Solemn and sombre it stands! It is magnificent! We may walk around it, and cross its spacious floors, and through it, and the further we go the more we tremble at its immensity. Should we visit during service, a curious scene will be presented, an audience like that of Brussels—a most picturesque scene. And here we first hear the sound of wooden shoes upon the marble floor of the cathedral. One feels lost amid the high pillars of the interior, and not soon tires of the great rows of high windows, dazzling and dazing the brain with their splendor. Some of these windows were erected as early as 1589. Such color one is seldom privileged to see; and such perfect design. The heads are like oil paintings in their gradation of light and shade, and so delicate withal. They represent scenes in the passion of our Saviour, and of St. Peter, and other Bible stories, and the figures are so varied and so much larger than life, that one is most strangely impressed. The seven chapels of the choir, the upper one of which is the Chapel of the Magdalen, are well worth careful attention. Inside the mausoleum are said to be the veritable presents which the wise men brought to the infant Jesus. Many precious jewels are scattered about, and other relics of great interest. The choir is most beautifully carved; there are ninety-six seats in it; some of the figures represent Christ, the Virgin, and the Twelve. Behind the choir stall are magnificent curtains of tapestry, worked by the ladies of Cologne.

No. 60. COLOGNE CATHEDRAL.—The length of this cathedral is 500 feet, and its two towers are to be that height when they are finished. Many millions have already been expended upon it, and it is said $5,000,000 more will be required to finish it.

No. 61. COLOGNE CATHEDRAL.—Here we have a bit which gives us a better idea of the magnificent architectural beauty displayed in the erection of this wonderful building.

No. 62. THE CATHEDRAL OF ST. URSULA AT COLOGNE.—This cathedral contains many interesting works and relics, though not in itself very interesting. Here repose the remains of St. Ursula, and also nailed upon the walls of the sacristy, in all sorts of designs and mottoes, are the bones of the eleven thousand virgins who were massacred with her. In front of the cathedral stands a low column upon which is placed a ball of stone. With this ball, St. Ursula is reputed to have made money for the payment of the erection of the cathedral, by pounding off pieces of leather upon the pillar, the leather turning to money upon receiving a blow from her.

No. 63. BONN.—This curious city, located on the river Rhine, is celebrated for its university, where one who has the desire may wander days among the curious museums and the ancient apartments of this far-famed old institution. The building is nearly a quarter of a mile long, and has a spacious library of over one hundred thousand volumes.

No. 64. GODESBURG.—At Bonn we take steamer for our trip down the river Rhine. The American now begins to compare the beauties of the far-famed Rhine with those of our own splendid Hudson, and is as much bewildered as when attempting a comparison between the Alps and the White Mountains. In our Rhine journey, we shall first take one side of the river and returning visit the other. We first touch at Godesburg, where there is a very interesting ruin. Between it and Bonn, the bank of the river is lined with many handsome residences belonging to the wealthy merchants of Cologne, Elberfeld, etc. The castle which is here was erected in the thirteenth century. Now only the towers remain. The ruins belong to the Queen of Prussia. Now in imagination we pass on, the little boat looking like a pigmy compared with our own magnificent "floating palaces" of the Hudson. Touching now at some romantic little village, or stopping in the middle of the stream to receive passengers, or to let them

off in boats, which sail from the shore, and if the day be pleasant, the ride will be most enjoyable. We next touch at

No. 65. ANDERNACH.—This town is a picturesque one, with its old bastions and lofty watch towers. It was formerly a fortress in the middle ages. It was an imperial town, and was taken by the French in 1698, and burned. They also destroyed the castle; the ruins are quite extensive.

No. 66. COBLENTZ.—We next stop at Coblentz, which is the capital of the Rhenish Provinces, and the seat of the civil and military authorities. No town on the Rhine can vie with Coblentz in view and situation. It stands at the confluence of the two loveliest streams of the old world, the Moselle and the Rhine. It is half-way between Cologne and Mayence, and is a pleasant resting-place for travellers. The side of the town towards the river consists of a row of handsome buildings and palaces, and government buildings, and houses belonging to merchants, the marine construction, and the venerable Church of St. Castor. The Moselle Bridge with its fourteen arches here commands a fine view of Ehrenbreitstein, and conveys the pipes that supply the town with water from the heights of the Metternich. There are many interesting things at Coblentz to attract the visitor. Beyond the bridge rises the Petersburg, crowned by Fort Franz, which commands the town. In this fort lie the remains of the French General Marceau, of whom Byron sang:

> "By Coblentz, on a gentle rise of ground,
> There is a small and simple pyramid,
> Crowning the summit of a verdant mound;
> Beneath its base a hero's ashes hid—
> Our enemy's; but let not that forbid
> Honor to Marceau, o'er whose early tomb
> Tears, big tears, gushed from the rough soldier's lid,
> Lamenting, and yet envying such a doom,
> Falling for France, whose rights he battled to resume."

No. 67. STOLZENFELS.—The Castle of Stolzenfels is on the highest point above the river Rhine, 436 feet. This beautiful castle is well worthy of a visit. It was purchased by the

town of Coblentz in 1833, and presented to Frederick William IV when Crown Prince. It has since been completly restored. The view of the river from the castle is hardly surpassed anywhere on the river.

No. 68. RHEINFELS.—The ruins of Rheinfels rising at the back of the town, 390 feet above the Rhine, are the most imposing ruins on the river. The old castle was founded in 1245. It was successfully defended against the French in 1692. It was blown up, and sold for sixty pounds, in 1797. The ruins now belong to the King of Prussia.

No. 69. SCHÖNBERG.—This is another ruin, but not very interesting historically.

No. 70. HEIMBERG.—The next attractive ruin is the Castle of Heimberg, which is not so beautiful or so interesting as some of the others, but is beautifully located, and the view from it very grand and expansive.

No. 71. RHEINSTEIN.—This ruin is 266 feet from the level of the river, and is one of the most picturesque of the whole route. Its great towers are seen at a great distance. Its origin is unknown. It is mentioned as early as 1279, and was rebuilt in 1829. The remains of Prince Frederick of Prussia lie in the chapel here.

No. 72. BINGEN ON THE RHINE.—Bingen was known to the Romans. It is here that one has a very beautiful view of the terraces, which are erected first to protect the banks, and prevent them from washing into the river, in case of a storm, and second to enable the husbandman the more successfully to cultivate the soil. Bingen is celebrated in song, story, poetry, and history as well.

No. 73. MAYENCE.—We now come to the city of Mayence, which is the general terminus of the Rhine route, and is situated just below the confluence of the rivers Maine and Rhine. It is historically among the most interesting of the Rhenish towns. Its importance as a strategical station has attracted attention in all ages. Thirty-eight years before Christ, a camp was pitched on this spot. Fourteen years before Christ, Augustus sent his son-in-law, Bruses, to the Rhine as commander-in-chief, and to him Mayence owes its

foundation. Mayence, with other places, claims to have been the scene of Constantine's vision of Christ, as described in his letter to Eusebius 311, when he set out with his legions against Maxentius. Many interesting historical memories are connected with Mayence, and there are many things here which would attract the visitor, the principal one of which is the Electoral Palace, where there is a fine collection of Roman antiquities, and a beautiful picture gallery. The Cathedral is also grand, and is richer in tombstones than any church in Germany. We now turn back and view the other side of the river. Opposite Mayence is

No. 74. KASTLE.—This place is connected with Mayence by a bridge. Before proceeding up the other side of the Rhine, however, we will diverge from our trip a little to visit

No. 75. WEISBADEN.—A panoramic view of this city is here given. Weisbaden lies on the spurs of the Taunus Mountains, 90 feet above the level of the Rhine, and is surrounded by handsome villas for the accommodation of visitors. It is a celebrated resort for invalids, who flock to its mineral springs for their healing virtues. There are many interesting objects here for the visitor, and although it is considered a great place for health, a very extensive cemetery is one of the popular resorts of the city.

No. 76. PANORAMA OF WEISBADEN.—The springs at Weisbaden were known to the Romans. They are alkaline, and of high temperature. Much the same scenes are enacted here as at our own Saratoga.

No. 77. THE KURSALL, WEISBADEN.—The Kursall is the chief resort of visitors. It is a sort of conversation-house, restaurant, assembly, reading, eating, and gambling-room combined, as at Baden-Baden. The principal hall is 138 feet long, 64 feet wide, and 53 feet high. The orchestra gallery is supported by handsome pillars of the red and gray marble of the country. To the right and left are magnificently decorated saloons dedicated to the purposes already named. In the rear are tastefully laid out pleasure gardens, where a good band dispenses sweet music.

No. 78. EHRENFELS.—We now retrace our steps, and

stepping aboard the steamer, again proceed with our Rhine journey. We next land at Ehrenfels. According to tradition, Charlemagne observed from his palace at Engleheim, that the snow always melted first on the Rudesheimerberg, and therefore caused vines to be brought from Orleans, and to be planted here. Opposite the castle, on the rock in the middle of the Rhine, is situated the Mouse Tower, or the Tower of the Rats, which derives its name from the well-known legend of the cruel Archbishop Hatto, of Mayence, who is said to have been devoured here by mice. For what, let the legend tell:

"At last Bishop Hatto appointed a day
To quiet the poor without delay;
He bade them to his great barn repair,
And they should have food for the winter there.

"Rejoiced at such tidings, good to hear,
The poor folk flocked from far and near;
The great barn was full as it could hold
Of women and children, and young and old.

"Then, when he saw it could hold no more,
Bishop Hatto made fast the door;
And while for mercy Christ they call,
He sat fire to barn and burnt them all."

And so on, until he met the death which, the legend goes on to tell us, befell him.

No. 79. EHRENBREITSTEIN.—Opposite to the influx of the Moselle rises the majestic Fortress of Ehrenbreitstein, justly termed "the Gibraltar of the Rhine." It is situated on a rock 592 feet above the sea. During the French Revolutionary War, it was besieged four times, and was finally surrendered. A bridge of boats 470 yards in length connects Coblentz with the small town of Ehrenbreitstein. On three sides this place is inaccessible. The view from the crags is one of the finest on the Rhine.

No. 80. THE SEVEN MOUNTAINS.—This is one of the most beautiful of all the beautiful places along the Rhine. Here seven natural domes are huddled together in a comparatively small space, and on the summit of one of them is

No. 81. DRACHENFELS.—This mountain is the chief of the group known as the "Seven Mountains," and is so called from its cave, in which the dragon was killed by the horned Siegfried. It is over 1000 feet high, and a clamber to its summit well repays one, for a grand view of the Rhine Valley is presented up and down, together with the little island in the river once used by St. Ursula and her nuns. The old castle which crowns its summit was once the fortress and watch-tower of the robbers of the Rhine. Here they could espy approaching vessels, and defend themselves against one hundred times their number. This most enchanting portion of the Rhine is glowingly described by Byron.

"The castled crag of Drachenfels
Frowns o'er the wide and winding Rhine,
Whose breast of waters broadly swells
Between the banks which bear the vine,
And till all rich with blossomed trees,
And fields which promise corn and wine;
And scattered cities crowning these,
Whose far white walls along them shine,
Have strewed a scene which I should see
With double joy wert thou with me.

* * * * * * *

And peasant girls, with deep blue eyes,
And hands which offer early flowers,
Walk smiling o'er this Paradise;
Above, the frequent feudal towers
Through green leaves lift their walls of gray,
And many a rock which steeply lowers,
And noble arch in proud decay,
Look o'er this vale of vintage towers.
But one thing want these banks of Rhine—
Thy gentle hands to clasp in mine.
The river nobly foams and flows,
The charm of this enchanted ground,

And all its thousand turns disclose
Some fresher beauty varying round:
The haughtiest breast its wish might bound
Through life to dwell delighted here;
Nor could on earth a spot be found
To nature and to me so dear,
Could thy dear eyes, in following mine,
Still sweeten more these banks of Rhine."

No. 82. DEUTZ, OPPOSITE COLOGNE.—This little city is opposite to Cologne, and brings us back to our first starting-point. Long before we reach it, we see the great Cathedral towering high up above everything else, and we may be pardoned if we look upon it as one of the peaks we have been so familiar with during the past few days along the borders of the Rhine. Deutz is connected with Cologne by a beautiful tubular bridge recently erected, and on which is a fine equestrian statue of Emperor William.

No. 83. THE BRIDGE AND QUAY AT COLOGNE.—A fine pontoon bridge also connects Deutz and Cologne, and here may be seen some of the most characteristic scenes along the Rhine.

No. 84. HEIDELBERG.—Few cities vie with Heidelberg in the beauty of its outlines, and its historical interest. Here is located the celebrated Heidelberg University, the cradle of science in Germany. It was founded in 1386 by Rupert the First. The library contains 200,000 volumes and 1800 manuscripts. As the town presents few attractions, the visitor should devote every spare hour to

No. 85. HEIDELBERG CASTLE AND ITS ENVIRONS.—This is situated on a wooded slope 333 feet above the Necker, and probably owes its origin to Louis the Severe. Its memory is covered with interesting matters of history. It was founded by the Elector Rodolph in the fourteenth century, and combined the double character of palace and fortress. Its styles partake of all the successive varieties of the fourteenth, fifteenth, and sixteenth centuries, and is highly interesting for its immensity, its picturesque situation—standing at an immense height above the town—and its architectural magnifi-

cence. It is a solid square building with towers at each end, one low and round, the other higher and of an octagonal shape. It was sacked and partly burned by the French in 1693, and struck by lightning in 1764, since which time it has been roofless. That portion called the English Palace was built by the Elector Frederick V as a residence for his bride, daughter of James I of England.

No. 86. RUINED TOWER OF HEIDELBERG CASTLE.—Here we have one of the ruined towers. The grand style of the castle is not confined to the exterior, because the cellars are very extensive. In one of them is the celebrated Heidelberg Tun, said to hold 283,200 bottles of wine when full, or 800 hogsheads. It has been filled but three times during the last hundred years. In front of it is a wooden statue of the court fool, Parkes, who never went to bed sober, and always submitted to a short allowance of from fifteen to eighteen bottles daily. In an adjoining cellar remains a small cask which holds 60,000 gallons. The cellar was formerly furnished with thirteen casks of this size. From the terrace most magnificent views may be obtained.

No. 87. PANORAMA OF BADEN-BADEN.—Baden-Baden vies with Heidelberg and Freiburg in the beauty of its situation. The climate is celebrated for its salubrity, and its waters were known to the Romans. For six centuries it was the city of the Margraves of Baden. The town is small, but is visited by 40,000 visitors annually. The environs of Baden are very beautiful, and one could spend many weeks there with pleasure and delight.

Here the price of everything is fixed by government, and travellers are better protected from extortion than in almost any other part of Europe. It is hardly ever necessary to drive a bargain for anything.

The new palace, now belonging to the Grand Duke, occupies the site of a Roman villa and baths. The waters of the spring are warm, the principal one having a temperature of 153° Fahrenheit; the taste is saltish, and, when drunk as it issues from the spring, much resembles weak broth; it is very clear, but has a peculiarly disagreeable smell. The quality is saline,

with a mixture of muriatic and carbonic acid, and small portions of silex and oxide of iron. The hot springs are thirteen in number, and the portion of the town where they issue goes by the name of "Hell." A building is erected over the principal spring. The Trinkhalle is beautifully situated on the public walks, nearly opposite the Hotel de l'Europe. The water is conveyed here from the springs in pipes, and visitors drink it between the hours of 6½ and 7½ A.M., promenading around; meanwhile a band discourses the most elegant music. The front of the hall is ornamented with frescoes, representing legends of the Black Forest.

No. 88. BADEN.—The great and universal rendezvous, however, is the Conversationhaus, which is the most splendid establishment of this kind in the world, the small Chinese pagoda in front of which cost alone twenty thousand francs. It was erected in 1859, and intended as a stand for the band, which performs here twice a day. The building, which is a most elegant one, with a Corinthian portico, includes an immense assembly-room, containing a table in which the game of roulette is played. Adjoining this is a smaller room, where rouge-et-noir is played; then a splendid restaurant where dinners may be had à la carte. At the other end of the building is a theatre, and a most magnificently furnished suite of apartments for assembly and ball purposes. They are open once or twice a week. Should there be no public entertainment while you remain there, if you go, obtain permission from the proprietor to visit this suite of rooms; they are well worth seeing.

The season is at its height during July, August, and September. Many visitors arrive as early as the first of May, staying up to the first of October, and five months can be spent here as pleasantly as at any spot in Europe. Balls, concerts, saloons, and the most delightful and secluded promenades, where in five minutes you may enjoy the solitude of the darkest woods and deepest glens, all invite you.

No. 89. FREIBURG.—Freiburg lies on the boundary between the two tongues, the German and the French, and occupies a most picturesque situation. A beautiful suspension bridge is located here, which is 300 yards long, and 168 feet

above the Sarine River. The bridge is supported by four chains 440 yards in length, which form a single arch, the extremities being secured by 128 anchors. To those who want a good health-inspiring rest, without going far from the large cities to get it, Freiburg offers all one would desire, for one may make it the centre of many lovely excursions.

Now leaving the beautiful Alpine region very reluctantly, for we could entertain you with ten times as many more journeys, equally as fascinating and as beautiful, we proceed to Germany. But before we enter the home of King William, we will first make a hasty visit to Potsdam, which is the second royal residence of the king. It is situated seventeen miles southwest of Berlin, and is one of the finest and most regular of all the cities in Germany. It has many fine buildings, ornamented with statuary and elegant squares. The chief buildings are the Royal Castle and Council-House, the Garrison, Church, and Theatre; its garrison contains about 7000 men. It is the birthplace of Alexander von Humboldt. In its immediate vicinity is the Palace of Sans Souci (which means "free from care"). It was the favorite residence of Frederick the Great. On Sunday the excursion trains from Berlin crowd Potsdam with people, giving it the appearance of a grand gala-day once a week.

No. 90. SANS SOUCI PALACE, POTSDAM.—As the visitor approaches this unique palace he stops to look at the great fountain, which rises to the height of 120 feet. A broad flight of steps, 62 feet in height, intersected by six terraces, ascends by the Great Fountain from the park to the palace. At the east extremity of the highest terrace Frederick the Great's greyhounds and charger were interred. This spot was the favorite resort of that king. The main interest in the palace consists in the numerous reminiscences it contains of the celebrated founder, most of whose apartments are preserved in their original condition. A watch that he was in the habit of winding up is shown, which stopped, by a curious coincidence, at the precise moment of his death. His portrait here, in his 56th year, is said to be the only one for which he ever sat.

No. 91. THE GALLERY OF PAINTINGS AT SANS SOUCI.—This gallery, although it has yielded up its finest works to the museum, and now possesses copies of them only, is still well worthy of a visit, not only on account of its own beauty, but on account of the beautiful works of art that adorn it. Near it is the Sicilian garden containing plants, fountains, and statues, and beyond it again is the northern garden, and orangery, and other beautiful things.

No. 92. THE CHAPEL AT SANS SOUCI.—In this chapel is a vault in which is the resting-place of Frederick William IV. The entrance to the court contains the celebrated group of the Saviour's body, and the weeping mother, and Moses, supported by Aaron and Hur, praying for victory. A copy of Thorwaldsen's Risen Christ is also here. The tower, like the Campanile of Italy, is detached from the chapel.

No. 93. THE THRONE SALOON AT SANS SOUCI.—This magnificent interior gives one an idea of the magnificence of the whole palace, and of the expenditure of wealth made by the great king. We now proceed to the capital of Prussia, Berlin.

No. 94. THE ROYAL CASTLE, BERLIN.—This is the residence of King William of Prussia. It was erected in 1834 to 1836. The visitor passing by will very frequently see His Majesty standing at the window of his library, looking out upon the busy scene before him. Usually a flag is hoisted when the king is residing here. His Majesty is often seen also walking in the street. His palace outwardly is not at all pretentious, and partakes apparently very much of the nature of its owner and occupant.

No. 95. THE PALACE OF THE ROYAL PRINCE, BERLIN.—This building was erected in 1687, and was once occupied by Frederick the Great when heir apparent, and afterward by William the Third until his death in 1870. An arch leads from it, over the Oberwald Strasse, to the so-called palace of the Princes. The upper story with a lofty attic was added in 1857. It is altogether a very much more pretentious-looking building than that of the palace of the king.

No. 96. THE ROYAL ARSENAL AT BERLIN.—This massive structure is 288 feet long on each side; the keystones of the twenty-one windows in the court consist of the heads of warriors, and are remarkable for the vigor of their expression. The ground floor is devoted to cannon of every description; among them two Swedish leather cannon, from the Thirty Years' War, and several Turkish pieces captured in 1838. The first floor contains 100,000 muskets and firearms, captured French and Austrian flags, trophies, and other things. The central space is all illustrative of the artillery and engineering sciences, and most interesting to experts.

No. 97. UNDER THE LINDEN.—This street is Berlin's pride, being the Broadway of the city, so to speak. It reaches from the Thier Garden to the other end of the city. The palace of the king, and different gardens, the aquarial museum, and many other beautiful buildings, are upon this street. The equestrian statue shown in the picture is that of Frederick the Great, and stands at the eastern extremity of the street. It is probably the grandest monument in Europe. The pedestal is divided into three sections; at the corner of the upper are represented Moderation, Justice, Wisdom, and Strength; then eight reliefs. At the corners of the central section are four equestrian figures; on the east the Princes Henry of Prussia and Ferdinand of Brunswick; on the west, General Ziethen and Seydlitz, and around the monument are grouped life-size figures of distinguished officers.

No. 98. THE BRANDENBURG GATE.—This gate was erected in 1789 to 1792, and is in the style of the Propylæum at Athens. It is 62 feet high, 200 feet wide, and is the west entrance to the city from the Thier Garden. It is surmounted by a chariot of victory, 20 feet high, which was carried off by the French in 1806, and restored in 1814. The adjoining Pariser Platz derives its name from the victories gained in 1814. The handsome street, Under the Linden, reaches from this gate to the palace, a distance of one mile. At the Brandenburg gate on the south, are the palaces presented to Blucher by the city, the residences of Marshal Wrangle, Counts Arnheim and Redern, and also the Prussian Embassy, On

the north side at the beginning of the avenues stand the schools of artillery and engineering.

No. 99. STATUE OF THE AMAZON, BY KISS.—This beautiful picture of the Amazon on horseback defending herself against the attack of a tiger, stands upon the steps of the old museum at Berlin. This museum is a handsome structure, with Ionic portico, and stands on what was formerly an arm of the Spree, filled up for this purpose. In front of the steps stands a vase 22 feet in diameter and seventy-five tons in weight, hewn out of a huge boulder, brought from a distance of thirty miles from Berlin. Berlin is one of the most interesting of all the cities in Europe, and is emphatically a university city. It is famous for its schools, its colleges, and its universities, and one feels almost as soon as one enters the city as though he were in a place of learning. Its museums contain some of the finest collections of antiquities, and sculpture, and pictures in the world. The new museum contains Kaulbach's mural paintings, representing important points in the history of mankind, and are remarkably effective and beautiful in design and color. The zoological garden, the aquarial garden, the churches, the theatres, the industrial museum, the Thier garden, and the botanical garden are all of the most beautiful of their kind. Here classical music is also encouraged to a degree excelled by no other city, and one may find enough in all branches of the fine arts to satisfy the most æsthetic taste. Many handsome buildings are being erected in Berlin, and in a few years it is promised to rival any city in the world.

No. 100. DRESDEN, VIEW OF THE BRIDGE.—From Berlin, which we reluctantly leave, with so little impression of its beauties and attractions, we go to Dresden, which is the capital of the Kingdom of Saxony. It is charmingly situated on the Elbe, and its vast and valuable public collections attract vast numbers of visitors in the summer-time. The Old Bridge shown in the picture is 450 yards long, and has 16 arches. In 1813, Marshal Davoust blew up one of the buttresses, and two arches, in order to cover his retreat; and in 1845, during the flood, another of its buttresses fell. On the

centre pier is a bronze crucifix, erected in memory of this event. This bridge is said to have been built with the proceeds of the sales of dispensations from the Pope, for eating eggs and butter during Lent. The position of Dresden is over 400 feet above the level of the sea, in the midst of a richly cultivated district. There is much here to interest the visitor.

No. 101. THE MUSEUM AT DRESDEN.—Here for the lover of the fine arts is to be found one of the most enchanting collections in Europe. The old building itself, erected in the Renaissance style, was completed in 1854. The principal attraction in the Museum is the Picture Gallery, which unfortunately we may not see in our picture. The collection consists of over 2300 pictures, and was founded by Duke George, and here the admirable plan of inscribing the names of the artists on the frames is adopted. Here are the works of Raphael, Armano, Andrea del Sarto, Correggio, Paul Veronese, Giorgione, and many other famous old masters, including Rembrandt and Rubens and Teniers and Hübner. Here also are fine collections of engravings, museum of casts and historical museum; natural history museum and acoustic cabinet, and collections of antiquities; also a magnificent library, and zoological garden, Japanese garden, and, in fact, almost everything to attract and delight the visitor. The conquerors of Dresden, at all times, have paid the highest respect to its picture gallery. When Frederick the Great bombarded Dresden, battered down its churches, and laid its streets in ruins, he ordered his artillery to keep clear of the picture gallery; and although he entered the city as a conqueror, levied his contributions, and superintended the government, he desired permission of the conquered Electress to visit the picture gallery; and, although Napoleon carried away the gems of art from every leading gallery in Germany and Italy, he treated Dresden with so much consideration, that not one of her pictures made the journey to Paris.

No. 102. THE RIVER FRONT AT DRESDEN.—Dresden is divided into an old and new town by the Elbe, the first on the right, and the second on the left, and the grand old bridge connects them, while underneath it is always a busy scene.

No. 103. THE RIVER ELBE, VIEW AT BASTEI.—The Elbe is one of the most lovely rivers in Germany, resembling very much in its windings, and in the mountains which bound it on both sides, our own Susquehanna, with the exception that its peaks are, most of them, surmounted by modern or ancient castles, giving the whole region a most picturesque appearance; while with all these natural beauties a railway creeps along one shore, and as one rides through such a delightful section, he feels as though he were on enchanted ground.

Bastei is 967 feet above the sea level, rising precipitously from the Elbe, and is the finest point in Saxon Switzerland. The view especially from the tower is magnificent.

No. 104. SCHANDAU, ON THE RIVER ELBE.—This is a prosperous little town, situated on the frontier, the seat of the custom-house, and is most beautifully located, and from it some of the most beautiful views of the Alps may be seen.

No. 105. TETSCHEN, ON THE RIVER ELBE.—This is another of the charming points in the Valley of the Elbe, and is the site of the castle of Count Thun. From this place a little steamer leaves several times daily, making beautiful excursions to Schandau and Konigstein, and other places on the river, and each excursion reminds one of the little baby excursions that are taken on our own Schuylkill River, from Fairmount to the Falls of that pretty stream.

No. 106. PANORAMA OF VIENNA.—Our journey from Dresden to Vienna was made at night. Vienna, as you all know, was the scene of the grand World's Fair of 1873, and will be well remembered by those who visited it on that occasion. It is a great rival of the city of Paris in many respects, although quite as different from Paris as one city could possibly be from another in many other respects. It contains many beautiful buildings and objects of interest, aside from the exhibition which was held there, and about which we shall have more to say presently. Its streets are very fine, such as the Rink; and its Public Garden, where Strauss discourses sweet music, is hardly excelled. Vienna has much of which to be proud, having been the birthplace of some of the most cele-

brated men of the Old World. Its population is about 700,000 and many of its old structures are being replaced by new ones.

No. 107. TOMB OF MARY CHRISTINE, VIENNA.—In one of the old churches of Vienna, with nothing else to attract the visitor, we find this splendid work of the immortal Canova, and it certainly is one of the most beautiful monuments that ever was erected. It is built entirely of white marble. The old Augustan Church which covers it, and which has no external attractions as we have said, except its queer shape and old age, was erected in 1320. The monument of the Arch-Duchess consists of a frame of marble, 36 feet high, in the centre of which there is an open vault like a tomb; at a door, and approaching it, is a figure representing Virtue carrying a vase, containing the ashes of the deceased, and little girls are following her carrying torches behind them, and supporting an old man bowed down with age and grief; a little innocent sorrowing child accompanies him, and crouching on the other side reclines a mourning genius, and at his feet a crouching lion. The whole work is very beautiful. In the rear of this church is the Loretto Chapel. Just before entering it on the right is a little low vault. From above, on the inside of this, on stone reliefs, are arranged some fifty urns of silver, in which are the hearts of the deceased persons of the Emperor's family. Some dressed-up skeletons recline around here promiscuously of the departed saints, which give the lean-looking, filthy place a still leaner look, and one is glad to breathe the fresh air again, after visiting it.

No. 108. VIEW OF THE GRABEN.—The Graben is a fashionable street of Vienna, and one of the most beautiful. It gives us a good representation of the vast, wealthy city.

No. 109. THE IMPERIAL PALACE, VIENNA.—The Imperial Palace at Vienna attracts many visitors and perhaps more attention than it is entitled to, as there are many more attractive palaces in Europe. The library, the museum of antiquities, minerals, zoology, and botany, with the jewel office and the imperial apartments, are the attractions here.

No. 110. THE BELVEDERE, VIENNA.—This is an imperial palace erected in 1724, and consists of two sets of buildings

The upper and lower Belvedere are separated by a large garden, laid out in the French style. A magnificent picture gallery is located in the upper Belvedere, while at the lower is the celebrated Ambras collection of armor, and the collection of antiquities. The picture gallery contains some magnificent works of art by most of the old masters, and some of which are the finest in the world.

No. 111. THE GLORIETTE AT VIENNA.—The Gloriette is merely a colonnade, comprising a fine view of Vienna, on an eminence in the extensive garden of the Schönbrunn Palace. Down below it at the extremity of one of the avenues is a very beautiful fountain, of statuary of animals, from whose mouths proceed the water. Lovely avenues of trees reach in all directions, and it is a beautiful breathing-place for the people of Vienna. In the same garden is an old Roman ruin, an artificial obelisk, and a fountain of pure spring-water. At this fountain is dispensed pure water by an old man and old woman, who are kept busy at the spring, and who, also, sell "schwarzbrod und wurst," black bread and sausage. This water is said to be the best in the neighborhood of Vienna, the Vienna water being so poor that the people seldom drink it unless they come to this spring to partake of it.

No. 112. ST. STEPHEN'S CHURCH AT VIENNA.—This church is one of the grandest of the whole city. It is 340 feet long, 229 feet broad, and 88 feet high, little more than one-half of the size of the cathedral at Cologne. The interior is also very interesting and beautiful, and contains many works of art. The choir is particularly beautiful, a noble example of Gothic architecture; it was begun in 1359. The rich network vaulting is supported by pillars, 19 feet in diameter, and is adorned by paintings and a hundred statues. There are many objects of interest, including the sarcophagus of Emperor Frederick IV. The choir stalls and the pulpit are wrought in stone. The tower is 443 feet high, and affords an extensive view, comprising the battle-fields of Laobau, Wagram, Essling, etc. Midway up is stationed the fire watchman of the city. The spire was erected in 1860–1864, to replace

a former structure which was twice taken down, owing to its unsafe condition.

No. 113. THE IMPERIAL PALACE AT SCHÖNBRUNN.—This is the summer residence of the Emperor of Austria. Napoleon the First established his quarters here in 1804 and 1809, and his son, the Duke of Reichstadt, afterwards expired in the room once occupied by his father. The Gloriette, described (111) a few moments ago, is in the rear of this palace.

No. 114. THE FOUNTAIN AT SCHÖNBRUNN.—In the garden at Schönbrunn is a large basin with two fountains which are surrounded by beautiful figures, and which are shown in our picture.

No. 115. THE VIENNA EXPOSITION, 1873.—We now come to the great event of the world during 1873, and could give no adequate idea of the bewildering beauties of it were we to exhibit a whole night. This view represents a view of the grounds which surrounded the grand Exposition building. They were laid out by skilful landscape gardeners with exquisite taste and skill, and broken up into miniature parks. And all about were buildings brought from Turkey, and Egypt, and Persia, and Russia, and India, and Japan, and Switzerland, an American school-house and Indian wigwam, and what not? Then there were beer gardens and restaurants and side shows innumerable to suit all nations, and inhabited by all tribes. To this add the vast assemblage from all nations, speaking all tongues, in all costumes, and you will understand how near it must have been not only to a Babel, but to a miniature world in itself.

No. 116. THE VIENNA EXPOSITION, 1873.—We have here a portion of the grand building itself. No photograph of the whole of it at once could be taken, for the machine department alone was half a mile long. The main entrance was very imposing, broad, and handsome, and placed the visitor at once within the grand dome.

No. 117. THE VIENNA EXPOSITION, 1873.—The grand Dome. This alone was well worth a visit to Vienna, and from its interior the long avenues and halls diverged in all directions. A climb to the top gave one a grand sight both in and

outside the building. The view from the outside was clearer than when we were at the Gloriette, and a good sight at Vienna and its environs was had. It is a great city. "The beautiful blue Danube," which Strauss dispenses at the Volks Garden, could be seen for miles, and the mountains with the convents on their summits aided in making it a grand scene. The ascents to the dome was made about half-way by means of an elevator, then stepping from the elevator we came to a fine gallery which encircles the interior of the dome, around which we can walk and see the wondrous sights below. From this we step outside and clamber up a winding stairway to the top, where there is also a gallery all around the dome. The world outside having been seen, we come down again to the inside, look and wonder, and wonder and look at the world inside. The sounds that come up are as wondrous as the sights. A great organ is being played and soothes the deep feelings, already excited and overcome by the scene, with its sweet music. Then the rush and roar of the great fountain in the centre, the noise of the thousands of people walking to and fro, the ringing of great bells, the bewitching show of the elegant goods on exhibition with their many colors and tints, make up a picture indescribable, but never to be forgotten; indeed, a world within a world, seen from above.

No. 118. THE VIENNA EXPOSITION.—No adequate conception can be given by the little bits included in our photographs of the superb display of all sorts of goods shown at this grand exhibition. The great wings and their mighty alcoves were filled to profusion with the products of all parts of the world, and of the most gaudy and gorgeous of them. Jewelry, china, furniture, silks, satins, velvets, glassware, dress goods, leather, embroideries, laces, poplins, hardware, ornaments, terra-cotta, and carved goods; all things from the metals, chemistry, products of the earth and soil, machinery, agricultural implements, straw goods, confectionery, preserves, lithographs, chromos, photographs, ribbons, gas fixtures stearin, bells, brass goods, cutlery, needles, cannons, lighthouses, shawls, merinos, horse-feed, beans, tallow, ores, ships.

ropes, woods—oh! everything in all shapes and styles. The works of art excelled all.

No. 119. THE VIENNA EXPOSITION.—Another view of the interior is here given, but it is useless to attempt more. In fact it is unjust to show a little portion like this of one of the many apartments as a representative of the whole grand affair. Descriptions are odious.

No. 120. SEMMERING.—The Semmering Railway and Pass, in the Austrian Alps, afford one of the most enchanting rides that it is possible to take by rail. After spending a few weeks in the dusty city of Vienna, how good it seems to get out once more and see the beautiful works of nature! The works of art are always beautiful; but even of them one wearies, and sighs again for the fresh air and the beautiful country, and to no place in the neighborhood of busy Vienna could one go with greater joy than to the Semmering Pass. As we go on we observe that we are travelling upwards, and in a short time we are at Gloggnitz. Then we are 137 feet high, and begin the Semmering Pass. It is a series of horseshoes like the one above Altoona, Pa., one quickly following another, only the mountains are much higher; the peaks are much more isolated, and the grades greater. Beautiful rivers travel with us, and on the summits of many of the peaks are picturesque old ruins, and on some of the minor ones little churches, placed there to enable the faithful to do penance as they climb up the rugged heights. The valleys are far below us, and all inhabited thickly and splendidly cultivated.

No. 121. SCHLEGLMÜHL.—This Semmering Road is 25 miles long, and cost $7,500,000. There are fifteen tunnels and fifteen arched bridges, in that distance, of stone, substantially built. At every twist and turn of the road new beauties are presented, and each moment it looks as if we were going to be plunged headlong either down the precipices or into the face of the mountains ahead; but up, *up*, UP, we go, wondering how we are ever to get out of all these winding ways. We have just passed a paper-mill at Schleglmühl on our way up, and opposite us, far up, is a little white house. Still we go up regardless of the fact that the grade is one mile in forty,

and crossing a beautiful viaduct, 900 feet long, we are soon along side of the little white house which we saw a few moments ago. Here the engine stops to breathe as if preparing for a hard plunge through the tunnel just ahead. Step out, and look down. Oh, what a sight! Our paper-mill is far below, and we may look right down into the streets of the bright little village below. On the left is a narrow gorge through which we pass.

No. 122. GLOGGNITZ.—Gloggnitz is now 450 feet below the train, at our feet. While we rest little girls come and sell us sprigs of edelweiss, a pretty little Alpine flower tied with sprigs of pine, and little baskets of sweet blackberries; also "friesches wasser"—fresh water—is sold by these little merchants, which they pour from bottles. At Bierbach Station is a splendid bridge. Across the curve we go up the rugged rocks. At Klamm the great pyramidal peaks seem to grow still higher as they peer out from the clouds. Great pyramids stand out from the rest, a noble sight. Standing there are the impregnable works of God. While at their feet, on a minor height, is a fine old ruin, the destructible work of man.

No. 123. SEMMERING.—Tunnels and bridges, bridges and tunnels; quickly succeed each other; one of the latter, 3000 feet long, reaches from the bridge of the great precipice, and here and there it is broken through and lets in the light. Soon we are away above, and opposite you see how dangerous it looks. What daring engineers to think of building a railway here! At Altoona all is bleak and barren, here the valleys are gardens. A train has just passed us and seems to fly down the grade. Wonderful! Three more tunnels and we stop again at Semmering, the culminating point of the line, and 2892 feet above the sea level. We avoid a farther ascent of 300 feet by means of a 4500-feet tunnel, which penetrates the highest ridge of Mount Semmering, the dividing line between Austria and Styria. A few hours more through the same grand scenery, each turn a new delight. South and west we travel, watching now the mountains, now the peasantry at work in the fields; the old ruins at each point, high churches and low

ones. At every mile or two is erected by the roadside a little shrine.

No. 124. MARBURG.—Approaching Marburg the country begins to look like America. Apple orchards, corn, finely cultivated fields and trees abound, and all around is splendid. It resembles the Susquehanna Valley from Erie to Philadelphia, all green and beautiful. Here we see the peasantry in their picturesque dresses ploughing; some of them with a dozen oxen at a plough, and three women driving. Here are used ploughs with wheels, proving that the man who invented the steam-plough did not do such a great thing after all. We are now in the Sclavonic region, and there is a lofty chain of mountains; they are the Julian or the Carpathian Alps, and the great clouds which hang over their tops warn us that we must tell of them in another tour. So we retrace our steps until we reach

No. 125. SALZBURG.—Salzburg is located 1380 feet above the sea level, and few German towns can vie with it in the beauty of its situation and the charming scenery of its environs. There are many magnificent edifices here, and the houses with their flat roofs, and the numerous fountains, and the superb structures in marble, remind the traveller of Italy, whence the archbishop to whose taste the place owes so much of the beauty of the general picture, got his architects. The statuary is among the first attractions of the city; also the Burial Ground of St. Peter. The Cathedral is an imposing structure in the Italian style of architecture, and one can scarcely walk in any direction, from the centre of the town, without reaching an elevation, and from that elevation he may have most magnificent views. Excursions in the vicinity of Salzburg are very numerous. The Salt Mines of Helene are attractive to all visitors who are willing to don the garments that are brought for them to put on, and to take the risk of going down into the bowels of the earth for the purpose of seeing how salt grows, and how it is mined. There are many beautiful lakes in the neighborhood of Salzburg, which are clear and most charming. Delightful excursions in boats are made upon them. Salzburg is a capital resting-place. Music,

cakes, and ale are the virtuous objects of dissipation there—and salt.

No. 126. THE CATHEDRAL AT SALZBURG.—This fine old structure was erected in the 17th century, in imitation, on a small scale, of St. Peter's, at Rome, and was built by Italian artists. It is very imposing and rich in works of art.

No. 127. INNSBRUCK, GENERAL VIEW.—From Salzburg we journey to Innsbruck, which is the capital of the Tyrol, and is charmingly situated on the Inn River, in the midst of a broad valley, bounded nearly on all sides by fissured limestone mountains, 9000 feet high. The town possesses broad and handsome streets, and several considerable buildings, almost all erected in the last two or three centuries. The river is crossed by two suspension bridges below the town, opposite the village of Mühlau, where there is a bath and a hydropathic establishment, and a wooden bridge which connects the two parts of the town. The later bridge was struggled for in several deadly contests between the Bavarians and the Tyrolese in 1809. The Bavarians were compelled to leave after the riflemen had picked off most of their gunners. The museum at Salzburg contains a valuable collection of curiosities relating to the Tyrol. At the south extremity of the broad street Neustadt is a triumphal arch, erected by the citizens, on the occasion of the marriage of the Emperor Maximilian with the Infanta Marie Ludovico. Many beautiful excursions may be made from this city in all directions, and it is a favorite summer resort, particularly for the nobility.

No. 128. INNSBRUCK.—The principal object of attraction in Innsbruck is the tomb of Maximilian I, in the Hofkirche, or the Church of the Franciscans. The Church is a place of considerable interest, and the sarcophagus named is decorated with twenty-four reliefs in marble, pronounced by Thorwaldsen to be the most perfect work of its kind. They represent the principal scenes in the life of the Emperor Frederick III. Many of the heads are portraits. It is considered one of the most splendid monuments in Europe, and a sight of it alone will repay a visit to Tyrol.

No. 129. MUNICH.—THE MUSEUM AT MUNICH.—We again leave the lovely mountains for the busy city and its works of art. Munich has been embellished and extended by the erection in the suburbs of numerous palatial buildings during the present century, to an extent unknown in Europe. The population has also quadrupled during that period. Almost all the leading orders of architecture are represented in this city, with their appropriate decorations, thus materially facilitating the study of the art. The city is indebted to the king for these advantages, who even before his accession to the throne was a magnificent patron of art. The Munich of the present day is almost a city of his creation, and in treasures of painting and sculpture it is one of the richest cities in Germany.

No. 130. THE PINAKOTHEK MUSEUM, MUNICH—Munich is full of places most attractive to the visitor. Its art collections are perfectly enchanting, and well worth a visit alone to see. The old Pinakothek Museum and the Repository of Pictures are places where every stranger finds himself. They contain about 1300 pictures arranged chronologically. The large saloons are lighted from above, and twenty-three small cabinets branch from them. Here all the pictures are furnished with the family name of the artist, instead of those by which they are commonly known.

No. 131. BAVARIA AND RUHMESHALLE, MUNICH.—The Hall of Fame, Munich. The colossal statue in front of this building represents Bavaria, and is 56 feet in height, exclusive of the pedestal. It may be ascended for the sake of the extensive views to be obtained from it in clear weather through apertures in the head. The Hall of Fame is a grand colonnade, with projecting wings. It was designed by Klemm, and contains the busts of seventy-six Bavarian notabilities; among them are the Philosopher Schelling. This is one of the most attractive spots in the whole city of Munich.

No. 132. THE THEATINE CHURCH, MUNICH.—This beautiful church seems to be overloaded with decorations, and contains the royal vault, in which the Emperor Charles VII reposes. There are many beautiful pictures by Tin-

toretto, Zanchi, and others in it, making it very renowned and attractive.

No. 133. THE MUSEUM OF SCULPTURE AT MUNICH.—This building contains one of the finest collections of sculpture in existence, and is the resort of artists and sculptors for the purpose of study. Here are not only the original marbles of many of the best sculptors, but also models of the best works in marble and bronze.

No. 134. CASCADE AT MUNICH.—This beautiful fountain is in one of the four courts of what is known as the "old residence" at Munich, and is ornamented with figures in bronze of several of the mythological divinities.

No. 135. NUREMBERG. STATUE OF MELANCTHON.—We now reluctantly leave Munich, and in a few hours by rail we are in the old city of Nuremburg. No other German town is so well calculated to convey an idea of the importance and artistic development of a mediæval city as Nuremburg. The following painters flourished here almost contemporaneously, about the 16th century: Durer, Wohlgemuth his teacher, Vischer, Stoss, Hirschvogel, etc.; also the poet and minstrel, Hans Sachs. In the old as well as in the modern buildings, the pointed style of architecture is predominant. The town is surrounded by a lofty wall, and contains many very interesting relics and statues, and among the latter we have that of Melancthon.

No. 136. THE STATUE OF ALBERT DURER AT NUREMBERG.—Well worthy of study is the famous work of this artist. This handsome monument was erected to his memory by his native citizens, a few paces only from the house in which he lived.

No. 137. OLD HOUSE.—This is an old house in Nuremberg. This picturesque old building faithfully represents the architecture of the city proper. As we have said, the main portions of the building are in the pointed style of architecture, and many such picturesque old structures may be seen. The churches and buildings owe much of their beauty to the artists who dwelt there. In this city the great majority of foreign toys for children are made.

No. 138. THE CHURCH OF ST. LAURENT, NUREMBERG.—This church is in the Gothic style of architecture, one of the most beautiful and largest in Nuremberg. The effect is enhanced by the dark-red sandstone of which it was built. It was erected in 1287 to 1477, and has been recently restored. The magnificent portal on the west end is adorned with numerous sculptures, and above it is a superb rose window. The interior has a magnificent choir adorned with eleven stained-glass windows, representing the genealogy of Christ, and other scriptural illustrations.

No. 139. CHURCH OF THE VIRGIN AT NUREMBERG.—This church was erected in the 14th century, and is adorned with numerous sculptures. The interior is highly ornamented with monuments, many of which were taken from other churches in the city. The high altar is very fine and dates from the 14th century. In front of it is the famous "Beautiful Fountain," and in the rear the well-known "Goose Fountain."

No. 140. PALACE OF THE KING, STUTTGART.—From Nuremberg we journey to Stuttgart. This old city is the capital of Wurtemberg, and has 80,000 inhabitants. It is the most beautiful of the German capitals, surrounded by picturesque vine-clad and wooded heights. There are not many important buildings here older than the present century. A beautiful statue of Schiller, designed by Thorwaldsen, was erected here in 1839. It possesses a very fine museum of art, containing many pictures by the old masters, an interesting zoological garden, and in our view upon the screen, we have the theatre and the palace of the king, neither of which are remarkable for their architectural beauty.

No. 141. PALACE OF THE ROYAL PRINCE AT STUTTGART.—This palace is said to contain a room for each day in the year. One side opens into a grand park, which leads directly into the country, and the other into a spacious square into the very heart of the city.

No. 142. CASTLE OF THE LICHTENSTEIN, STUTTGART.—Here are a number of fine old German pictures of the Swabian school, of Holbein and others. The particular at-

traction is the view obtained from the lofty tower, which unfortunately is not always accessible. In fine weather, the Swiss and the Tyrolese Alps are visible, and even Heidelberg is said to be seen from this point. This old castle has been immortalized by the pen of the poet Hauff.

No. 143. PANORAMA OF FRANKFORT.—Frankfort is situated on the right bank of the river Maine, and is one of the most ancient cities of Germany. Charlemagne had a palace here, and held a council in its walls in 794. A century later it became the commercial capital of Germany. It is noted for the wealth of its merchants, and for their commercial transactions. It is the native place of the Rothschild family, one of whom has a beautiful villa near the city. The residences of the merchants and bankers are on the most magnificent scale, nearly all possessing a very good collection of paintings and statues. The banks of the Maine are lined with spacious quays, and the streets of the interior of the town were widened and much improved lately.

No. 144. STATUE OF GOETHE AT FRANKFORT.—This statue is located in front of the theatre at Frankfort. Goethe the poet was born in this city, and the house where he was born is shown. Over the door is his father's coat-of-arms—three lyres.

No. 145. FRANKFORT.—We have here another view of the city, showing some of its most important buildings, and leaving it we proceed to

No. 146. HOMBURG. THE BAZAAR.—Homburg has no rival in Germany as a watering-place, and is the annual resort of invalids and pleasure-seekers from all parts of the world. It is only a short distance from Frankfort. Thousands of gamblers come here, because the player is allowed a fairer chance than at other places, and the managers are considered honorable men.

No. 147. OLD MILL AT HOMBURG.—This is a little bit of scenery near Homburg, showing the old mill where young lovers go to be "ground over."

No. 148. STREET SCENE, HOMBURG.—This view gives us a peep into one of the streets of the great resort. In pass-

ing up and down it, if one is observant, he soon learns to tell the successful from the unsuccessful gambler.

No. 149. THE ARCADE AT HOMBURG, OR THE KURSALL.—This is a portion of the principal resort, and is decorated and furnished in the most gorgeous manner, as described when we were looking at Weisbaden and Baden-Baden.

No. 150. PANORAMIC VIEW OF HOMBURG.—With this view of the great city of chance, we close our journey, leaving it to you to decide whether our "draw" has been a "paying" one or not.

JOURNEY C.

WILSON'S ITALIAN JOURNEY.

NOTE.—This Journey may be preceded by Journey A, No. 1 to No. 100—Paris to Lake Maggiore.

OUR journey at this time will be entirely among the wonders and art treasures of Italy, and include the principal attractions of Lakes Maggiore and Como, and the cities of Milan, Verona, Venice, Florence, Pisa, Rome, Naples, Puteoli, Pompeii, and the ascent of Vesuvius.

No. 1. LOCARNO, ON LAKE MAGGIORE.—Leaving the natural beauties of Switzerland, and the works of nature there, we now proceed with our journey to Italy. After having passed down the great St. Gothard route, if we have had the good fortune to come that way, we take steamer at the little Italian town of Locarno on beautiful Lake Maggiore. Here we see it with the curious covered boats of the natives, and the beautiful mountains reflected sharply and brightly in the clear water. Much pleasure is before us. Upon the little steamer we hear the chattering of the peasantry, and the more beautiful and finished conversation of the better classes, the one separated from the other at different parts of the boat; and we are enchanted yet more with the scene upon the shores on all sides. Maggiore is hardly more than a widened river at places, and is beautiful in its windings and twistings, and each mile is a new delight. Soon we leave the Alps behind us, but by no means all the natural beauty, for each shore of Maggiore is lined with natural beauty, and not only this, but here and there we come upon most delightful islands which are Eden spots in themselves.

No. 2. ISOLA PESCATORI, LAKE MAGGIORE.—Of these islands this is one of the most beautiful, with its quaint old buildings, its beautiful castles, and its background of

magnificent mountains, on the top of which we often see the same kind of little churches that are so frequent in Germany, and also in parts of Switzerland. The terraced Borromean Islands lie on each side of this, the property of the Borromeo family, while picturesque Pescatori is the property of the fishermen who inhabit it.

No. 3. LAKE COMO.—We diverge a little from our route, for the purpose of visiting another one of Italy's beautiful lakes—Lake Como. This garden spot has been celebrated by many a poet, and is one of the most delightful lakes in the whole world. It is situated in the midst of hills surrounded by ancient picturesque ruins, which constantly charm the eye. It has been made familiar to every one by the elaborate description of it in the play of the Lady of Lyons, where the count describes his palace in most elaborate language: "A deep vale shut out by Alpine hills from the rude world, near a clear lake, margined by fruits of gold and whispering myrtles; glassing softest skies, cloudless save with rare and roseate shadows;" there "a palace lifting to eternal heaven its marble walls from out a glossy bower of coolest foliage, musical with birds." Should the tourist have a few days or weeks to spare he could most delightfully spend them on Lake Como.

No. 4. VIEW OF LAKE COMO.—Here you have seclusion and sublimity; luxuriant woods and dazzling waters; smiling white villas, surrounded by perfumed citron groves and orange trees; the horizon on one side dotted by the loftiest Alpine peaks, while on the other it is blended with Italia's richest plains; and when the distant landscapes are hidden from the view, and we approach the shores of this dazzling lake, the lesser hills, clothed to their summits in richest vegetation, fill up the scene.

"Sublime, but neither bleak nor bare
Nor misty are the mountains there—
Softly sublime—profusely fair;
Up to their summits clothed in green,
And fruitful as the vales between,
They lightly rise,
And scale the skies,

And groves and gardens still abound;
For where no shoot
Could else take root,
The peaks are shelved and terraced round.
Earthward appear in mingled growth,
The mulberry and maize above,
The trellised vine extends to both
The leafy shade they love.
Looks out the white-walled cottage here,
The lowly chapel rises near;
Far down the foot must roam to reach
The lovely lake and bending beach;
While chestnut green and olive gray
Checker the steep and winding way."

No. 5. PANORAMA OF MILAN.—Reluctantly leaving the lovely lakes, we come to the city of Milan, a city which is becoming more and more wonderful of late years, thanks to King Victor Emanuel, who is following the example of some of his elder brothers, and taking it upon himself not only to improve the people, but the appearance of some of his cities. And in no one has he done more than in the city of Milan where he resides. Under the Romans it was a most prosperous city, but it has been destroyed several times since, and but few of the monuments of that period are left. In one of the smaller streets a few old Roman columns are preserved with great care. Many bloody struggles have occurred here, but since 1859 no city in Italy has improved so much as Milan.

No. 6. THE CATHEDRAL AT MILAN.—Magnificent of all magnificent structures is this wonderful and beautiful cathedral. Verily the king not only of the eighty churches of the city, but of the whole world. Like the Alps it lifts up its spires to the skies, exciting nothing but wonder, and admiration for its beauty; yea, almost adoration, is excited by its splendor. About forty-five hundred marble statues are on and about this cathedral, varying in size from 18 inches to 15 feet in height, scattered here and there, in niches and under arches, on all parts of it, and in every direction. The mind becomes bewildered at first sight of them. Then even more per-

plexing are the turrets, of purest Gothic style, ninety-eight in number, and the myriads of braces and supports—*miles* almost, all of which one may look through, as the streets of a city, all, all, all, of white marble. And there are hundreds of places yet to fill with statues. There are several marble yards on the roof with their workmen, who are helping each year to fill up the empty places. To reach the roof we must climb one hundred and ninety-four steps by a winding staircase, and then three hundred more round and round on the exterior, and we are at the highest gallery of the tower. From there is to be had a magnificent view of the country around; the Alps! oh! how beautiful, with their snowy peaks, the great arch at the beginning of the Simplon Pass, and the pass itself for miles along. Mt. Blanc, Mt. Cenis, great St. Bernard, and many other peaks may be seen in the distance, and in another direction the Apennines. The city of Milan is below, and one can hear strange and perplexing sounds from those in the noisy streets. Far and wide we can see in all directions. It is no wonder that the Milanese claim that their cathedral is the eighth wonder of the world. Where are the seven that take the precedence?

No. 7. THE INTERIOR OF MILAN CATHEDRAL.—The interior is grand and solemn-looking, but does not compare in beauty with the exterior. It is 477 feet long, 186 in breadth, and the nave is 158 feet high, by 35 broad. The dome is 214 feet high, and the tower, 360 feet high. Fifty-two pillars, each 15 feet in diameter, support the roof, and instead of being adorned with capitals, all of them are finished with niches, in each of which stands a statue. The pavement is of mosaic work of variously colored marbles. The walls are adorned with beautiful monuments and commanding sculpture and statues. The one of St. Bartholomew in the choir, representing him flayed, is very curious. A beautiful relief representing the Virgin is one of the finest works in the interior. The stained glass in the choir windows is perhaps the finest in Europe, and gives three hundred and fifty representations of scriptural subjects. One could spend a day in the examination of them alone. A walk around this tremen-

dous pile of white marble well repays one for the labor, for labor it really is to make the journey. Many old buildings are close to it and interfere with the enjoyment of the spectator, but they are being demolished, to the great advantage of the cathedral. They are being replaced by handsome, fine-art buildings, in honor of King Victor Emanuel.

No. 8. THE ROOF OF MILAN CATHEDRAL.—The size and construction of the roof have already been mentioned. Here is a near view of a portion of the roof, which will convince you that one does not exaggerate when comparing it with a city of many streets.

The most advantageous hours for visiting the roof are before sunrise or after sunset, as the Italian sky is then very beautiful.

"All its hues,
From the rich sunset to the rising star,
Their magical variety diffuse:
And now they change; a paler shadow strews
Its mantle o'er the mountains; parting day
Dies like the dolphin, whom each pang imbues
With a new color as it gasps away,
The last still loveliest, till—'tis gone, and all is gray."

No. 9. STATUES ON THE ROOF OF MILAN CATHEDRAL.—Many of the works of Canova adorn the roof. Among them are those of Adam, with little Cain at his feet, and of Eve, with the child Abel at her feet. Although of larger than life-size they are very perfect and beautiful.

No. 10. THE SIMPLON ARCH AT MILAN.—This beautiful arch was commenced in 1804 by Napoleon the First, in honor of the completion of the Simplon Pass through the Alps, and finished in 1830 by the Emperor Francis. It is ascended by means of one hundred and seven steps. It is entirely of white marble, and is adorned with numerous historical reliefs and statues. On the platform is the Goddess of Peace in a chariot with six horses, and at the corners Victoriæ on horseback. The whole is very beautiful.

No. 11. PANORAMA OF VERONA.—From Milan we journey to Verona. As you approach it, it appears to mag-

nificent advantage. The street through which the city is entered bears comparison with any street in Europe as to width. It is an extremely well-built city, and is most interesting; and in its day has been one of great renown and strength. It is particularly celebrated for having been the birthplace of many distinguished men, some of whom are worthy of particular mention. The celebrated Roman poet Catullus was born here eighty-six years before Christ. He lived and died poor, as many other poets have done since.

Verona is distinguished as one of the most industrious towns in Italy, having large establishments for weaving silk, and many factories of various kinds.

No. 12. THE ARENA AT VERONA.—This curious old Roman ruin is built on the plan of the Colosseum. It is in the form of an ellipse, and is one of the noblest existing monuments of the old Romans. With the exception of the Colosseum it is the largest edifice of its kind. The height of the building when perfect exceeded 120 feet. Like the Colosseum it is in the form of an ellipse. In the interior, the corridor, stairs, and benches are in a remarkable state of preservation. The former had forty successive tiers of seats, each row one and a half feet high, and was capable of accommodating twenty-five thousand persons. It was supposed to have been built between the reigns of Titus and Trajan. There are many interesting objects worthy of a visit in the city of Verona, among which is Juliet's Tomb, familiar to every reader of Shakspeare.

No. 13. VENICE.—This beautiful city is one of the wonders of the world. It looks like a city in the water disputing its space with the sea. It has been the scene of some of the most important events in the history of Italy. At one time it occupied a prominent position among the governments of the world. In the history of Art, Venice stands among the first patrons of the beautiful. The Venetian school of painting, which is especially celebrated for the brilliancy of its coloring, boasts of many illustrious names. The works of her painters, among whom was the immortal Titian, for marvellous power, lifelike delineation, and richness of coloring

are unparalleled. He, with Robusti and Tintoretto, still live in their works, which adorn the churches and art galleries of this beautiful city. Venice is adorned by several structures in the Byzantine and Gothic styles, but its architecture did not attain to a high degree of perfection till the period of Lorenzo and the Renaissance. Of late years the reputation of the city has commenced to revive to a very marked degree. Her art collections are continually crowded by artists and pilgrims from every country, who flock there to study and to copy the works of the old masters. Venice is a city whose steeples appear like masts, immovable in the midst of waves. Her principal streets are water, and they are termed lagoons or canals. In some of them the tide rises and falls about two feet, while others are not affected by the tide. At low-water innumerable sticks protrude from the mud, in groups of the most varied form, marking the situation and shape of the low sand islands which surround the city on every side, forming a complicated network of navigable canals, most of them accessible to small boats only. Most of the houses rise immediately from the canals, or are separated from them by narrow streets only. These lanes form a labyrinth from which the stranger will sometimes find it difficult to extricate himself. For expeditions of any length, walking cannot be recommended. In such cases the Venetians themselves generally employ a gondola. The visitor or stranger in Venice is first struck with the extreme quiet of the city. The dash of oars or the cries of the gondoliers to each other as they glide along, are the only interruption. No horse or ox or other beast of burden ever treads its streets. Wheeled vehicles are unknown in Venice. All merchandise is borne either upon the head or by means of the black gondolas, which glide along like biers or cradles, the last and the first beds of human kind. The thoughtful will at once perceive how strangely different must be the industries of such a city, as compared with those of one of our own busy cities. Yet the canals and the boats make pictures of the commonest events of life.

There are at present in Venice 15,000 houses, and 147 ca-

nals. The city is composed of 117 islands, which are connected by 378 bridges.

"My beautiful, my own,
My only Venice—*this is breath!* Thy breeze,
Thine Adrian sea-breeze, how it fans my face!
The very winds feel native to my veins,
And cool them into calmness! how unlike
The hot gales of the horrid Cyclades,
Which howled about my Candiote dungeon, and
Made my heart sick."—*Byron.*

Aside from the city itself, the principal attractions in Venice are its churches, the most of which contain great collections of art treasures.

No. 14. VIEW OF VENICE FROM THE GRAND CANAL.—The beautiful building in the centre is the Ducal Palace. The low building on the right of it is the dungeon, and between these buildings is located the famous "*Bridge of Sighs.*" The domes which appear over the Ducal Palace, are the domes of the Cathedral of St. Mark's, and the high tower to the left is the Campanile or Bell Tower of St. Mark's. The space of ground in front is a portion of St. Mark's Place. It is the largest piece of ground in the city of Venice. Near the canal can be seen the columns, bearing upon them the lion and the dragon of St. Mark's. To the left of these, and in front of the bell tower, is the famous library of the Ducal Palace.

No. 15. THE ISLAND OF ST. GEORGE'S.—This fortified island is situated opposite St. Mark's Place. Here is the celebrated Church of San Georgio Maggiore, which belongs to the adjoining Benedictine Monastery. This church contains some very beautiful art treasures, among which are Tintoretto's "*Last Supper,*" and "the Rain of Manna," and forty-eight choir stalls, admirably carved in wood, in the 17th century, by Alberdo di Brule. The latter represent scenes from the life of St. Benedict. A staircase, in thirty-two spiral windings, leads to the summit of the bell tower, which commands the finest view in Venice, of the city, the lagoons, the distant Alps, etc.

No. 16. VENICE FROM THE BRIDGE OF CANONICA.—This gives us a very satisfactory view of one of the principal streets of Venice, and is characteristic of the whole city. It will be observed that the lower stories of all the buildings are supplied with iron grates, or bars, for protection against burglars. On the canal are seen floating gondolas. On the left are steps, which lead from some little spot of ground to the canal. Here also the bridges are visible, showing the variety and beauty of the Venetian structures of that class.

No. 17. ANOTHER STREET VIEW IN VENICE—THE RIALTO.—The principal object here is the celebrated "*Rialto*" bridge. This famous bridge is 158 feet long, 46 feet wide, and rests on 12,000 piles. It was erected in 1588 to 1591. Its sides are lined with little shops, and during market days the bridge presents a very busy scene. At one end of it is the fish market, and at the other the fruit market, both of which are well worthy of a visit. It is one of the most beautiful bridges in the world, and a marvel of engineering skill. No more exquisite feeling can be experienced than that had, while lazily reclining in a gondola, one is swiftly carried through these winding canals by the gondolier.

"Didst ever see a gondola? for fear
  You should not, I'll describe it you exactly:
'Tis a long covered boat that's common here,
  Curved at the prow, built lightly, but compactly,
Rowed by two rowers, each called a gondolier.
  It glides along the water, looking blackly,
Just like a coffin clapped in a canoe,
Where none can make out what you say or do.

"And up and down the long canals they go,
  And under the Rialto shoot away,
By night and day, all paces, swift or slow;
  And round the theatres, a sable throng,
They wait in their dusk livery of woe;
  But not to them do woful things belong;
For sometimes they contain a deal of fun,
Like mourning coaches when the funeral's done."

No. 18. THE BRIDGE OF SIGHS.—The locality of this bridge was pointed out in our first picture. Many tales of woe could be told by the victims of a bigoted and tyrannical age, who have walked its length never more to return alive, could they but speak. The visitor is conducted across this bridge, taken down through the dungeons (where once languished some of the most distinguished citizens of Venice, until death relieved them), under the canal, to the court of the Ducal Palace, so that to this day, literally, "no one crosses the Bridge of Sighs and returns alive."

"I stood in Venice, on the Bridge of Sighs,
A palace and a prison on each hand:
I saw from out the waves her structures rise,
As from the stroke of the enchanter's wand,
A thousand years their cloudy wings expand
Around me, and a dying glory smiles
O'er the far times, when many a subject land
Looked to the winged lion's marble piles,
Where Venice sat in state, throned on her hundred isles."
—*Byron.*

No. 19. ST. MARK'S PLACE.—We here have a view of the largest portion of ground in Venice, and of the front of the Basilica of St. Mark's. This space is 575 feet long, and 185 feet on the west side, and 286 feet on the east side, in breadth. Three of its sides are inclosed by imposing structures, which appear to form one vast marble palace, blackened by age and the action of the elements. On the east it is bounded by the Church of St. Mark's and a small piazza. This Place is the grand focus of the public life of Venice. Here on summer evenings, after sunset, all who desire to enjoy the fresh air congregate; and the prince as well as the humbler classes may be seen enjoying their sobretto in front of the cafes. The scene is most animated toward nine o'clock in the evening, when the military band plays; at other hours it is almost entirely deserted. Numerous pigeons flock daily to the piazza at two o'clock, to be fed at the expense of the city. It is an old tradition, that these birds are the descendants of a number

who were dispatched by Admiral Dandolo, while besieging Candia, at the commencement of the 13th century. They nestle in the nooks and crannies of the surrounding buildings, and are generally seen in great numbers in the evening, perching on the facade of St. Mark's. Three lofty flagstaffs, or masts, in front of the church, once bore the banners of the kingdoms of Cyprus, Candia, and Morea, to commemorate the subjugation of the Republic. On Sundays and festivals, the Italian colors are now hoisted there.

No. 20. THE BASILICA OF ST. MARK'S.—This building was erected A.D. 976 to 1071, in the Romanesque Byzantine style (which is peculiar to Venice), and decorated with lavish, almost Oriental magnificence, during subsequent centuries. Its form is that of a Greek cross, with equal arms, covered by a dome in the centre, and one at each end, or extremity of each arm. Externally and internally, the church is adorned with 5000 columns of marble, the capitals of which present an exuberant variety of styles. Mosaics dating from the 10th century, covering an area of 40,000 square feet, adorn the interior. The interior is also profusely decorated with gilt and bronze, and ornamental marble. The great effect may be termed picturesque, even fantastic, rather than impressive. Over the broad entrance is a mosaic, representing "The Last Judgment;" above are the four horses; in front of the great arched window, and to the left and right, are four mosaics of the 17th century, representing "The Descent from the Cross," "Christ in Hell," "The Resurrection," and "The Ascension." The vault of the entrance hall, which is the entire length of the church, consists entirely of mosaics, representing Old Testament subjects, beginning on the right with the creation. The capitals of the columns are said once to have belonged to the Temple of Jerusalem. The interior is eighty-six yards in length, and seventy yards in width. The smooth, slippery pavement is very uneven in places, from having settled. Many relics are preserved here, among which is said to be the stone from Mount Tabor, a stone on which St. John the Baptist is said to have been beheaded, and many other interesting things. Also a crystal vase, with the blood

of the Saviour, a fragment of the true cross, and the cup and cap, and part of the skull of St. John. A very interesting crypt is also one of the attractions. The bell tower, which stands in front of the church, is 304 feet high. From its top may be seen magnificent views, comprising the city, the lagoons, the Alps, a portion of the Adriatic, the mountains near Padua, and in clear weather, the Ischian Mountains, rising above the Adriatic.

No. 21. THE BRONZE DOORS OF THE BELL TOWER OF ST. MARK'S.—In ancient times, it was the custom to build the bell towers and steeples of the churches (in Italian, campanili), upon the ground, not upon the building itself; such is the case with the bell tower of St. Mark's. We have shown the Campanile, and here we have the beautiful bronze gate at its entrance. There are several statues of bronze, representing "Peace," "Apollo," "Mercury," and "Pallas," all doing their part to make up the beauty of the whole work.

No. 22. THE PIAZZA OF ST. MARK'S, SOUTHEAST.—On the right is the Ducal Library, a magnificent structure of the sixteenth century, and one of the finest secular edifices in Italy. One of the granite columns which are in front of the lagoon bears the winged lion of St. Mark, the emblem of the tutelary saint of Venice. The other is surmounted by St. Theodore (the patron of the Republic) and the Crocodile. This is the headquarters of the gondoliers, where one has a fine chance to study and see Italian nature. Here are story-tellers, and mountebanks, and puppet-shows in abundance. The Island of St. George's, shown in a former picture, will be seen opposite.

No. 23. PALACE OF THE DOGES, OR THE DUCAL PALACE.—The west side of this magnificent edifice is 245 feet in length, and faces St. Mark's Place, being opposite to the library just shown. The south side is 234 feet in length, and looks towards the molo. It was founded A.D. 800. It has been subsequently destroyed five times, and as often re-erected in a style of greater magnificence. On the west towards the piazza, and on the south towards the molo, the palace is flanked by colonnades, of one hundred and seven columns, thirty-six

below and seventy-one above, one above the other, with pointed vaulting; they are superb. The mouldings on the principal colonnade, termed "La Loggia," are remarkable for their richness. From between the two columns of red marble, the ninth and tenth from the upper portal of "La Loggia," the Republic anciently proclaimed its sentences of death, and there published them to the world. The upper portion of the building is of red and white marble. It is very beautiful to look upon.

No. 24. THE COURT OF THE DOGE'S PALACE.—This court began with the close of the fifteenth century, when the Venetian Renaissance had attained its zenith, but only partially completed. It possesses a remarkable interest. In the centre of the court are two cisterns, or fonts, in bronze, one of which is shown in our picture. To the right, in front of the clock tower, is a statue of the Venetian General, Duke Francis Maria First, of Urbino. One of the highest windows to the left is that of the former prison of the poet Count Silvio Pelico. The student of architecture will be impressed with the beautiful variety displayed in the design of this magnificent court.

No. 25. THE GIANT STAIRCASE, DUCAL PALACE.—The Ducal Palace is entered from St. Mark's Place by this beautiful flight of steps, which derives its appellation from the colossal *statues of Mars and Neptune* above, executed by Sansovino in 1554. On the highest landing of the steps the Doges were once wont to be crowned. On the site of these steps the ill-fated Doge Marino Falieri, when in his 80th year, was beheaded, as a traitor, April 2d, 1355. From this stairway the visitor ascends another. A third stairway, closed by a gate, leads to the principal saloons of the museums, and galleries of paintings. The latter are very beautiful, indeed, and include many celebrated works.

No. 26. LA-CA-D'ORO PALACE.—This is one of the most elegant of the palaces in Venice, erected in the pointed style of the fourteenth century. It is situated on the Grand Canal, near the Rialto. The architecture of the second and third stories resembles that of the Doge's Palace. This is one of the

many hundred palaces which one sees in floating up and down the Grand Canal, and its interior is none the less elegant than its exterior, being furnished with paintings, and sculpture, and bronzes, and furniture enough to make a museum itself.

No. 27. FOSCARI PALACE.—This is another of the handsome palaces of Venice, is now the property of the city, and is situated at the point where the Grand Canal turns to the east. It is built in the pointed style of the fifteenth century.

No. 28. THE PALACE VENDRAMIN.—This is also one of the finest palaces on the Grand Canal, and well worthy a visit. It is the property of the Duchess of Berry. The interior is magnificently fitted up, and contains some fine old modern pictures, elegant furniture, carpets, tapestry, china, terra-cotta ware, statuary, etc. What a grandly beautiful scene must have been presented in Venice, when on a festal day the balconies of these palaces were occupied by the beautiful daughters of the rich doges, leaning out upon the rich tapestry which hung down, waving their handkerchiefs to their lovers as they swiftly raced along the Grand Canal in their gondolas. Could we but have seen Venice in her ancient glory we should heartily join Lord Byron in saying,

"Venice, my beautiful."

Even now a visit to Venice will make us exclaim that, for it is yet "beautiful." And as of yore, the air of Venice and the life led there is singularly calculated for lulling the mind into security. One never grows weary there, except it be of wandering about among the churches and the wonders of art which they contain.

No. 29. THE ARSENAL.—Before its gates are two Grecian lions, brought from Athens, to become the guardians of Grecian power. This repository is full of naval trophies, including a model of the vessel in which the ceremony of the Doge's marriage with the Adriatic was performed. All the institutions here attest their gratitude to the sea.

No. 30. FLORENCE.—From the public garden. A visit to this magnificent city will convince any one of the wisdom of

those sculptors and poets, who are well known to us all, who have chosen this city for their abode. To it has been awarded the title of being "the fairest city of the earth," and who can doubt it, situated as it is in the rich valley of the Arno, surrounded by the beauties of nature and of art. It has been immortalized by Byron, Rogers, and others, and is revered as the birthplace of Dante, Gallileo, Michael Angelo, da Vinci, and Andrea del Sarto. What beautiful recollections of the past must naturally be awakened in an appreciative mind, while dwelling in a spot that has given birth to so many illustrious names, such noble contributors to poetry and the arts. The gardens of the city are beautifully adorned with statues and vases and other decorations, as well as the open squares, and they form the principal objects of interest in this splendid city, the pride of Tuscany. Florence is a walled city, and is entered by nine different gates. Its several bridges across the Arno are very beautiful, and its climate varies scarcely thirty degrees the year around.

No. 31. THE UFFIZI GALLERY.—The collection of paintings in this gallery is without doubt the richest and most varied in the world, with the exception of the Royal Gallery at Madrid. In the inner vestibule are some statues that are fine. The corridors are occupied as picture and sculpture galleries. We dare scarcely attempt a description of them. They are full of magnificent works of art, and among the works of sculpture the most prominent are the renowed statues of the Venus de Medici, Niobe and her child, etc.

No. 32. THE PITTI PALACE.—This is the present residence of King Victor Emanuel, and was commenced by Luca Pitti, a strong opponent of the Medici family, who at one time exceeded them in popularity. Its chief attraction is the collection of paintings, which numbers about five hundred, and which are perhaps of greater interest than those shown in the Uffizi Gallery. Here are the Halls of the Iliad, and of Saturn, and Jupiter, and of Mars, and of Apollo, and of Venus, and of the Education of Jupiter, and the Hall of Justice, the Hall of Canova's Venus, and the Private Library, and many other rooms, which are perplexing in their number and

beauty. Here is Salvator Rosa's great picture of Diogenes throwing away his drinking-cup on seeing a youth drink out of his hand.

No. 33. **VENUS DE MEDICI.**—This world-renowned statue was found in the Portico of Octavia at Rome. The inscription on the pedestal says it was sculptured by the Athenian Cleomenes. It is considered of very perfect design and workmanship. It was restored by Bernini. It has been said that this statue "disseminates sweetness" for many feet around it. It derives its name from the fact that it was brought to Florence during the reign of Cosmo III de Medici. It is claimed that "there is not a straight line in the whole statue."

No. 34. **NIOBE AND HER CHILD.**—This statue is situated in the Hall of Niobe, in which are eighteen figures of her and her child, which for a long time were located in the Villa Medici. They were discovered previous to 1583 in Rome. Many strange suppositions have taken place as to their origin. It is one of those marbled works which excite the sympathetic. Niobe is represented here protecting her child, and upon her cheek is a falling tear—marble, yet affecting those who look upon it almost as a real tear.

No. 35. **THE RAPE OF THE SABINES.**—This group is situated in the portico at the entrance of the Palace Vecchio (sometimes called the Loggia di Lanzi), and is one of the finest groups of ancient sculpture. Many sublime marbles and bronzes are its companions, among which is—

No. 36. **PERSEUS.**—This grand bronze is by Cellini, and was recently copied for the French government. Perseus was rescued from the sea, and brought up by King Seriphos, who afterwards, wishing to get rid of him, sent him, when yet a youth, to bring the head of Medusa. As Medusa was a sea-goddess, who turned all who looked upon her to stone, the king thought his plan for dispatching Perseus would act like a charm. Not so, however. Pluto lent him his helmet, Minerva her buckler, and Mercury his wings and short dagger, and thus accoutred, Perseus accomplished his errand. Minerva afterwards wore the head of Medusa upon her shield.

No. 37. THE PORTICO OF THE PALACE VECCHIO.—As we have said, this is sometimes called the Loggia di Lanzi, so called from the lancers or spearsmen who stood here as guards under Cosmo I. Here are several grand works—the Rape of the Sabines, the Perseus, the Rape of Polyxena, a large group by Fedi, a warrior supporting a dead man, and back of these, Judith with the head of Holofernes, Hercules slaying the centaur Nessus, etc., etc. Michael Angelo said the proportions of this portico were so grand that they could not be improved.

No. 38. THE CAMPANILE AND CATHEDRAL AT FLORENCE.—This cathedral was erected 1297 to 1474. It is a wondrous pile, and hardly shapeful. It has a tower that reaches 354 feet in the air at the highest point. It is of black and white marble, of various designs, according to the notions of the various artists who took up the work, one after the death of the other. The dome is higher than that of St. Peter's or the Pantheon at Rome. Four hundred and sixty-three steps carry one to the upper gallery, and fifty-three more to the cross on the summit. The view is indescribable. In the interior we have an example of Italian Gothic architecture, 555 feet in length, and 340 broad at its widest part. The great arches on each side, of sombre gray, are most wonderful, and perhaps the largest in the world. The columns are about 12 feet in diameter. The walls are of variegated and rare marble, and almost devoid of works of art. When Arnolfi, the original designer, looked upon these great giant arches, he said, "God preserve my work from thunder; I have preserved it from earthquakes." The choir is under the dome. Behind the altar is an unfinished tomb by Michael Angelo. In a strange freak of his he refused to finish it, because the marble had a spot in it. In the sacristy, in 1478, Lorenzo de Medici sought refuge from the conspiracy to murder him, and as he fled, he promised God if he would spare his life that he would do something for the church. God spared him, and the magnificent bronze doors, and a terra-cotta group over it, are the fruits of that vow. The campanile, or bell-tower, at the side of the cathedral, is known as Giotto's Tower. It is 275

feet high. The staircase has four hundred and thirteen steps, which are easy of ascent. It has six large bells. It was the original design of the architect to place a spire upon it, but he was called away before his work could be completed. Longfellow has honored this beautiful building with a poem in his "Flower de Luce:"

> "In the old Tuscan town stands Giotto's Tower,
> The lily of Florence blossoming in stone—
> A vision, a delight, and a desire—
> The builder's perfect and centennial flower,
> That in the night of ages bloomed alone,
> But wanting still the glory of a spire."

No. 39. THE CLOISTERS OF ST. MARIE, FLORENCE.—The church with which these cloisters are connected was called by Michael Angelo his beloved betrothed. At one time it was the finest in the city. It is under the control of a brotherhood of monks, who have a first-class perfumery manufactory there.

No. 40. PANORAMIC VIEW OF PISA.—Pisa is a curious city, being made up of the remains of ages past, and of some beautiful modern buildings. It is situated on the River Arno, and is celebrated for its cathedral, its baptistery, its leaning tower, and its Campo Santo. The banks of the river are beautifully walled up, making everything look clean and neat. The principal shops are on the river-front, and the street is called the Lung d'Arno. The objects which we have named are all close together, and we will proceed at once to their inspection. They may be seen in our general picture at quite a distance off to the left. They are at some distance from the town, in fact, on the outside of the city proper.

No. 41. THE CATHEDRAL AT PISA.—There is probably no group of buildings that excel this in beauty and variety, *as a group.* As we enter the cathedral, our eyes at once light upon the old lamp which helped Galileo figure out the pendulum; and if the visitor chooses, he may with his cane or umbrella touch this lamp, and it will swing just as it did for

Galileo in olden times. The interior of the cathedral is quite imposing, particularly the ceiling, which is richly carved, and is borne by sixty-eight splendid granite columns, some of Greek and some of Roman origin, having been captured by the Pisans in war. The aisles are vaulted, and above them runs a triforium. The twelve altar-pieces are said to have been designed by Michael Angelo. They are perfect marvels, and worthy of his fertile brain. The interior is of white marble, with black and colored ornamentation. The altar and choir are also very fine. There are some few good paintings here, one of the best of which is by Andrea del Sarto. The exterior of the building is quite imposing and chaste in design, even prettier than the pretty photograph makes it. It has excited much interest among architects of late, owing to its unique construction.

No. 42. THE BAPTISTERY.—This is located at the rear of the cathedral, and is a vaulted semicircular building, surmounted by a conical dome, 179 feet high. The interior rests on eight columns and four pillars. The font in the centre is large and beautiful, and of splendid white marble. A splendid white marble pulpit here, borne by seven large pillars with reliefs, representing the birth of Christ, etc., is a grand work of art. This building was erected and is used solely for baptismal purposes. At the east entrance is a fine marble group, representing the martyrdom of St. John.

No. 43. THE LEANING TOWER AT PISA.—This strange building is even more remarkable than the picture makes it, looking fresh and white as the day it was erected. Its height deceives one, as it looks lower than it really is; its *leanness* equals the expectations. It is 151 feet high, and 15 feet out of perpendicular; it is hollow inside. Looked down from the top the interior seems like an inverted funnel. It takes two hundred and ninety-four steps upward and downward to reach the top, as *it is up and down hill all the way up!* Looking down outside from the lean side to the ground makes one tremble, if given to nervousness, and makes you have a strong affection for the iron railing which keeps you from going down the wrong way. It is terrific. Seven bells are hung at the

top, one of them weighs six tons and is hung on the *fat*, not on the lean, side—a prudential action on the part of the constructor. The view from the top is magnificent, embracing a view of the town, the sea and the islands, the mountains and the buildings close to it. Coming down one stumbles over one step, and turning to see the cause finds that it is a few inches higher than the others, and on it is some inscription which it is too dark to read. The Leaning Tower will please all who pay it a visit. Galileo did some famous philosophical fishing from the top of this beautiful tower of white marble, and afterwards was cowardly enough to deny all the fruits of his researches. Long may the pendulum tick to his memory.

No. 44. THE CAMPO SANTO AT PISA.—This is a burial-ground and only a few steps from the Cathedral and Leaning Tower. It is a huge and wonderful structure, surrounding a hollow space. Here were hauled from Mount Calvary, in A.D. 1228, fifty-three shiploads of earth, in order that the dead may be buried in holy ground. It has been considerably mixed since then with the carcasses of those who have died naturally and been buried there, and of those who died from fear that they should not be buried in this holy place. Two long halls on each side are covered with ancient and modern monuments, some of which are beautiful indeed. The walls are covered with frescoes of heaven, hell, the last judgment, scenes from the Old Testament, etc., etc., and are some of them very grotesque. They are mainly more graceful in design than they are artistic in execution. On the walls, on one end, hang some great chains, which were stolen by the Genoese, and returned as a proof of their sincerity in the unity of Italy. It is a most interesting place.

No. 45. THE CAMPO SANTO.—We have here a second view of the Campo Santo. It is said the difference between it now and formerly is, that "the dead were compelled to pay a fee on entering it, but as they never left it of course nothing more could be demanded of them; now the living enter free, but are compelled to pay well before they are allowed to leave it."

The walls here are also covered with frescoes representing Scripture subjects by many of the old masters. One of these

frescoes illustrates the process of decomposing bodies by means of acids at the time when this was used for a burial-place.

No. 46. ROME, FROM THE TOP OF ST. PETER'S.—First, let us take a view of this truly wondrous city from the top of St. Peter's, which is perhaps the highest point that we may attain. We observe here many ancient monuments and ruins of the dead past, and also have a good view of the Tiber and the public gardens, and of the Seven Hills of ancient Rome. The first impressions given by a first sight of Rome are very different. True, there is always delight in the thought that one is there and about to roam among its wonders, but the first sight is sometimes disappointing. Byron has beautifully sung:

"I am in Rome! Oft as the morning ray
Visits these eyes, waking, at once I cry,
Whence this excess of joy? What has befallen me?
And from within a thrilling voice replies,
Thou art in Rome. A thousand busy thoughts
Rush on my mind, a thousand images,
And I spring up as girt to run a race.
Thou art in Rome! The city that so long
Reigned absolute, the mistress of the world;
The mighty vision that the prophet saw
And trembled; that from nothing, from the least,
The lowliest village (what but here and there
A reed-roofed cabin by a river side)
Grew into everything; and year by year,
Patiently, fearlessly working her way
O'er brook and field, o'er continent and sea;
Not, like the merchant with his merchandise,
Or traveller with staff and scrip exploring,
But hand to hand, and foot to foot, through hosts,
Through nations numberless, in battle array,
Each behind each, when the other fell,
Up and in arms, at length subdued them all.

* * * * *

"And I am there!
Ah! little thought I, when in school I sat,
A school-boy on his bench, at early dawn

Glowing with Roman story, I should live
To tread the Appian, once an avenue
Of monuments most glorious, palaces,
Their doors sealed up and silent of the night,
The dwellings of the illustrious dead—to turn
Toward Tiber, and beyond the city gate,
Pour out my unpretending verse,
Where, on his mule, I might have met so oft
Horace himself; or climb the Palatine,
Dreaming of old Evander and his guests,
Dreaming and lost on that proud eminence,
Long while the seat of Rome, hereafter found
Less than enough (so monstrous was the brood
Engendered there, so Titan-like) to lodge
One in madness; and, the summit gained,
Inscribe my name on some broad aloe-leaf
That shoots and spreads within those very walls,
Where Virgil read aloud his tale divine,
Where his voice faltered, and a mother wept
Tears of delight."

But how strangely different the feeling of one whose ideas seem to be more practical than poetical:

Why comes this feeling strange, this mental plight—
This cloud o'erhanging, and this seeming fright?
Canst be for these I left my native home?
And are these rumbling, rusty ruins *Rome?*
Why cometh not the poet's "pleasant joy"
That oft I brooded o'er when yet a boy?
Whence all this horrid heat, these clouds of dust?
Can this be Rome? My soul, it must, it *must!*
And in this godless place did men of God
Preach Christ? Yes! here both Paul and Peter trod.
Ah me! This filth, this wretchedness disgusts,
And every step I take my soul distrusts.

No. 47. THE FRONT OF ST. PETER'S—THE BENEDICTION OF THE POPE.—This picture gives us a very impressive view of this magnificent structure; through and

around it we will occupy ourselves for awhile. The scene before us represents the annual benediction of the Pope upon the people, and gives us only a small portion of the piazza in front of the church proper, but a beautiful view of the grand edifice which rises like a mountain peak high in the air.

The size of the portico in front of the church is equal to that of most of our churches, in fact some of them could be placed within it by twos. It is 236 feet long, 42 feet wide, and 68 feet high. Its ceiling is magnificently decorated. Grand as it is it detracts greatly from the effect of the whole church.

No. 48. INTERIOR OF ST. PETER'S AND THE HOLY ALTAR.—A few figures will give one an idea of the size of this superb interior, more so than anything that can be said. It contains 290 windows, 392 statues, 46 altars, 748 columns; it is 700 feet long; its transept is 154 feet long. We tread upon the most splendid marble; overhead is a vault of gold. What can be more richly grand than this?

> "Enter! its grandeur overwhelms thee not;
> And why? it is not lessened; but thy mind,
> Expanded by the genius of the spot,
> Has grown colossal, and can only find
> A fit abode wherein appeared enshrined
> Thy hopes of immortality; and thou
> Shalt one day, if found worthy, so defined,
> See thy God face to face, as thou dost now
> His holy of holies, nor be blasted by his brow."

No. 49. NEAR VIEW OF THE GRAND ALTAR.—On the right the dark figure we see is the bronze image of St. Peter, whose toe is kissed by the faithful many thousand times during the day. Around the grand altar are eighty-nine lamps kept constantly burning; beneath is said to be the body of St. Peter. The spiral columns which support the grand altar are made of bronze, which was stripped from the roof of the Pantheon.

No. 50. MARBLE GROUPS, INTERIOR OF ST. PETER'S.—We have said that in the interior of St. Peter's there are 392 statues. The walls of the chapels and the altars are

fairly enriched with marble groups. Here are the tombs of the long line of Popes, all surmounted by groups of statuary. The most celebrated of these is that of Clement XIII, by Canova, a most magnificent work of art.

No. 51. **MARBLE GROUPS, INTERIOR OF ST. PETER'S.**—Among the other beautiful groups there are many of well-known personages. The group representing the Virgin with the body of the dead Saviour on her knees is superb. On the girdle of the Virgin, Michael Angelo inscribed his name, an uncommon occurrence among his works.

No. 52. **THE STATUE OF MOSES, BY MICHAEL ANGELO.**—This is considered the greatest work of the great master. It is exhibited in a basilica by itself with but two other figures, also by the same artist.

No. 53. **THE TOMB OF POPE GREGORY,** also illustrates the extent to which art was patronized in commemorating the memory of the great and good, and is a fine example of this class of sculpture.

No. 54. **STATUE OF THE GENIUS OF DEATH, BY CANOVA.**—This admirable group is one of the most famous works of the great Canova. He seemed to have a peculiar talent for such works, and his own tomb is adorned with copies after his favorite style.

No. 55. **THE PIAZZA IN FRONT OF ST. PETER'S** is a square with an elliptical space in front, inclosed by the imposing colonnades of Bernini. Its length as far as the portico of the church is 1098 feet, greatest breadth 625 feet. The colonnades erected by Alexander VII consist of four series of columns in each, of the Doric order. Three covered passages are formed by 284 columns and 88 buttresses, on the roofs of which are placed 126 statues in the style of Bernini. The whole presents a strikingly imposing aspect, and forms an appropriate adjunct to the largest church in the world.

No. 56. **THE VATICAN AND OBELISK IN FRONT OF ST. PETER'S.**—The great obelisk in the centre of the piazza, brought to Rome by Caligula and placed in the Vatican Circus, is the sole monument of this description which has never been overthrown. In 1586 this huge monument, esti-

mated to weigh nearly one million pounds, was removed by means of rollers from its original position to its present site. In its erection the engineer omitted to make allowance for the tension of the ropes produced by the enormous weight, and at the critical moment, although the bystanders were prohibited under penalty of death from shouting, a sailor, named Bresca di S. Remo, exclaimed "*Aqua alle funi*" (water on the ropes); thus solving the difficulty. Instead of being executed a reward was conferred upon him, which has been continued to his relations ever since. They supply St. Peter's with evergreens.

On the pavement around the obelisk is placed an indicator of the points of the compass. At the sides are two handsome fountains, 46 feet in height. On both sides, between the obelisks and the fountains, round slabs of stone indicate the centres of the radii of the colonnades, of which each series of columns appears thence as one. To the right, at the extremity of the colonnades, is the entrance to the Vatican.

No. 57. THE VATICAN LIBRARY.—The Vatican Palace is the most extensive in the world. There are said to be 11,000 apartments in it, and no one living is known to have visited them all. It also possesses twenty courts. In itself it is a shapeless pile, but its interior is rich beyond measure. The main approach is from the colonnade by the Scala Regia, the grandest staircase in existence, and when you get inside you are soon not only lost in wonder and astonishment, but literally lost. It is very foolish for any one to try to see all that there is to see, and, therefore, it would be very foolish to describe the same. *The Library* is one of the grandest of the apartments; a portion of the interior is here shown, and another view in our next picture.

No. 58. THE VATICAN LIBRARY.—The Vatican Library possesses nearly 24,000 manuscripts, and about 50,000 printed books. The Great Hall is 240 feet long, 52 feet wide, and 31 feet high, supported by six buttresses and paved with marble. By the walls and around the pillars are small cabinets containing manuscripts. Upon these cases stand ancient busts, vases, statues, etc., of no particular value. Scattered around through the different departments are sundry gifts pre-

sented to the Pope—such as vases, crosses, candelabras, etc There are a number of rooms here filled with all kinds of mili tary curiosities, which are not so attractive as some of the other rooms of the Vatican. The most interesting part of the library is the apartment Borgia, occupied by the printed books. The apartments are embellished with paintings, which are among the most finished works of their kind, the subjects being all allegorical, and principally from the History of Christ and the Saints.

No 59. THE GALLERY OF THE CANDELABRAS, IN THE VATICAN.—This is one of the most beautiful of the galleries of the Vatican. It is a corridor 320 feet in length, in six departments, containing small and fragmentary sculptures and candelabras or candlesticks of various forms, some of which are very beautiful in design, representing as they do, figures which in themselves portray scenes in history, mythology, and so on. The collection is very interesting to the student of art, and in our bronze ornaments, our gas fixtures, and other household articles, we all have imitations of the works in this famous collection.

No. 60. THE CHIARAMONTI GALLERY IN THE VATICAN.—This gallery contains upwards of 700 sculptures in marble, divided into 30 sections. Many of them are very interesting, and include several celebrated works in marble, among them the graceful statue of Mercury, the bas-relief representing Bacchus riding on a tiger, and the Virgin Tutia, whose chastity was proved by her carrying water from the Tiber to the temple in a sieve.

No. 61. THE GALLERY OF THE CARDINALS.—This immense gallery is one of the most imposing in the whole Vatican. Its vaulted roof is quite as interesting as its statuary.

No. 62. THE LAOCOON.—Pliny says of this wonderful group, "It is a work exceeding all that the arts of painting and sculpture have ever produced."

> "Or, turning to the Vatican, go see
> Laocoön's torture dignifying pain—
> A father's love and mortal's agony

With an immortal's patience blending: vain
The struggle; vain against the coiling strain,
And gripe, and deepening of the dragon's grasp,
The old man's clench; the long envenomed chain
Rivets the living links—the enormous asp
Enforces pang on pang, and stifles gasp on gasp."

At the time of its discovery, the excitement produced by the event was described in a curious letter written by Cæsar Trivulgio to his brother Pomponio, July 1st, 1506. Michael Angelo was then in Rome, and pronounced it the wonder of art. According to a vote of the Senate the whole group was carved out of a single block, by three sculptors of the highest class, and natives of Rhodes. It is situated in the court of the Belvedere in the Vatican.

No. 63. APOLLYON AND DAPHNE.—This interesting group represents two characters in heathen mythology. Apollyon was the Angel of Destruction, and became enamoured of Daphne, who, to escape from him, appealed to the earth, which opened to receive her, and from the spot sprung the flower which bears her name.

No. 64. THE BERNINI SALOON, VATICAN.—The Bernini family were famous sculptors, and many of their works have been collected in this beautiful gallery. They are among the most charming of the whole Vatican collection. From Bernini's designs, and under his direction, much of the finishing and ornamentation of St. Peter's and the Vatican were executed in the 17th century, and many of the most important sculptures here are from his chisel.

No. 65. THE APOLLO BELVEDERE.—This has been considered well worthy the study of all art students, and is indeed worthy of all the credit and praise which have been bestowed upon it. It was found at the end of the 15th century, in Ancient Antium. According to the most recent interpretation, the left hand, which has been restored, originally held in it, not the bow but the ægis, with which he is supposed to be in the act of striking terror in the Celts, who had dared to attack his sanctuary of Delphi. One gazing upon this beautiful work of art, can very easily, with but very little imagina-

tion, feel as if it actually breathed. In the language of the poet,

> 'Or view the Lord of the unerring brow,
> The God of life, and poesy, and light—
> The sun in human limbs arrayed, and brow
> All radiant from his triumph in the fight;
> The shaft hath just been shot, the arrow bright
> With an immortal's vengeance; in his eye
> And nostril beautiful disdain, and might
> And majesty flash their full lightnings by,
> Developing in that one glance the Deity."

No. 66. THE CASTLE OF ST. ANGELO.—This ancient building is located on the same bank of the river Tiber as St. Peter's, and not a great distance from it. It was erected by Hadrian, as a monumental tomb for himself and his family, after the example of Cæcilia Metella, etc. It was originally externally covered with marble, of which no trace now remains, and on the verge of the summit stood numerous statues of marble. In olden times it was probably surmounted by another cylinder of smaller dimensions, on which a colossal statue of Hadrian was placed. The ancient entrance is seen in the court opposite the bridge. It is said that Gregory the Great, while conducting a procession to this castle, to pray for the cessation of the plague, then raging here, beheld the Archangel Michael sheathing his sword. It is now a fort belonging to the Pope, and there is nothing interesting about it to reward a visit; the exterior is the most interesting part of it.

No. 67. THE COLOSSEUM.—This is the crowning ruin of all Rome. Listen to some of its figures. Circumference 1900 feet. Being an ellipse, its widest diameter is 658 feet, and its shortest 558 feet. It is 202 feet high. It will seat 87,000 persons. It occupied 60,000 Jews ten years in building it. The inauguration occupied one hundred days, during which 5000 beasts, and 10,000 men were slain. It has been used as a quarry for ages, from which to build churches and cathedrals, so that now only a mere shell remains, yet how grandly

impressive is that work. The little entertainment at its inauguration was only commensurate with the size of the building.

"A noble wreck, in ruinous perfection,"

it still stands,

"While Cæsar's chambers and the Augustan halls
Grovel on earth in indistinct decay."

No. 68. INTERIOR VIEW OF THE COLOSSEUM.—

"I do remember me that in my youth,
When I was wandering, upon such a night
I stood within the Colosseum's wall
'Midst the chief relics of almighty Rome;
The trees which grew along the broken arches
Waved dark in the blue midnight, and the stars
Shone through the rents of ruin; from afar
The watchdog bayed beyond the Tiber; and
More near, from out the Cæsars' palace came
The owl's long cry, and, interruptedly,
Of distant sentinels the fitful song
Begun and died upon the gentle wind."

Let us go inside and around among the arches and examine them. Beneath them all are the dens, where the wild beasts and the gladiators were wont to stay pending the combat. The first row of arches now rises from the ground, eighty in number, creating eighty entrances; these are Doric, of the severest style; from them arises an equal number forming the second tier, of the Ionic order; the third series is particularly beautiful, and overtops the others. It is of the most florid Corinthian order. Over all of these a row of grand old arches giving finish to the whole. No roof ever shades this great arena, but in olden time, when the sun shone too hotly for the blood of the thirsty populace, sailors stretched a great canopy over all, and we may yet see the original brackets which supported the pillars on which an awning was suspended. Forty-four of these lower arches remain, and many of them appar-

ently as solid and good as on the day they were built. Each keystone yet bears in bold Roman characters, the number of the arch; number XXIII to LIV still exist. Within the high outer wall are two others, one lower than the other, upon which the seats formerly rested. Some of the great stones are six feet long, five and a half by two and a half thick, while in some cases they are cemented so closely together that a needle could not be entered between them. In many hundreds of places flowers and plants appear. Over four hundred varieties grow here. Our own little Maiden's Hair, so profuse in our forests, flourishes in all sorts of places in the interior. Around the interior are erected small stations or chapels. In the centre is a higher cross, and all who kiss this are promised two hundred days' indulgence. All around the traveller will see fragments of columns and arches, and should he set himself down, and try to picture to himself the ancient combats that were held here, he would still get a more exalted idea of the ruins about him.

> "While stands the Colosseum, Rome shall stand;
> When falls the Colosseum, Rome shall fall,
> And when Rome falls—the world."

No. 69. VIEW FROM THE TOP OF THE COLOSSEUM.—This view enables one to overlook almost the entire neighboring city. Near by is a grove of pomegranates upon the hill, underneath which lies the old baths of Titus. We may also see the Capitol, St. Peter's, the Forum, and many other of the ancient monuments of old Rome, and near by the Temples of Venus and of Vesta, while in the distance is the Pyramid of Cestus. At our feet lies

No. 70. THE ARCH OF CONSTANTINE.—It is the most beautiful of the Roman arches, but Constantine robbed the forum of Trajan of some of its ornaments to grace it. It is a magnificent work. It stands boldly out in contrast with the Colosseum, and loses nothing by such close contact with a far greater ruin. Over each arch are bas-reliefs, representing scenes from the private life of the Emperor, such as, "The Bear

Hunt," "Offering to the Gods of Hunting," etc. The whole grand pile is a most effective sculpture. The parts are so arranged as to compose one grand battle picture. From some of its reliefs it is said that we get our authority for the shapes of various articles named in scriptural ceremonies, such as the laver, etc.

No. 71. THE ARCH OF TITUS.—Next in beauty to the Arch of Constantine is the Arch of Titus. It was erected in commemoration of the victory of Titus over the Jews. It is embellished with fine reliefs. On the exterior, on the same side as the inscription, is a representation of a sacrificial offering. In the middle ages this arch was converted into a small fortress, crowned with pinnacles and strengthened by new walls. When these were removed under Pius VII, the arch was removed, and it became necessary to reconstruct it, as the inscription on the other side informs us.

No. 72. THE FORUM OF TRAJAN.—Here was once a congregation of most splendid buildings, the most magnificent edifices in the city of Rome, erected from 111 to 114. The four rows of columns were discovered in 1812. In the centre of the forum rose Trajan's equestrian statue. On the other side still stands Trajan's column, 158 feet high, including the pedestal, and 12 feet in diameter. It is entirely covered with reliefs, illustrating Trajan's war with the Dacians, comprising besides animals, machines, etc., upwards of twenty-five hundred figures in all, averaging two feet in height. Beneath it Trajan was interred, and on the summit was placed his statue. In the interior a stair of one hundred and eighty-four steps ascends to the top; moreover, to this forum belonged a temple, dedicated to Trajan by Hadrian, and a library, and Triumphal Arch of Trajan, all situated on the other side of the columns. Some of the reliefs for the last mentioned were taken for the Arch of Constantine. The Vendome Column at Paris was modelled after this column.

No. 73. THE ROMAN FORUM.—This was once the focus of civil and political life at Rome, and the scene of all popular assemblies, judicial proceedings, commercial negotiations, and amusements. This limited space became inadequate to the

requirements of the city, whose entire business was here concentrated. Demands were made to supply the deficiency by the construction of basilicas and secondary fora. Few spots in the world have a history like this, which has witnessed the local political development of every phase of life under the Emperors. It soon came to be regarded as a venerable antiquity, and an appropriate site for honorary statues. To this period most of the extensive ruins belong. Other edifices that have been erected have been restored. The visitor will at first be disappointed at the ruinous state of affairs which exists here, but the more he examines them, and the more he reads the history of even these bare stones as they stand now, naked and alone, the more will he be impressed. The eight columns standing here by themselves are the Temple of Saturn, erected 491 years before Christ, the three columns of the Temple of Vespasian, erected under Titus, and the boldest triumphal arch which we see, is the Arch of Septimus Severus, while in the distance we see the Arch of Constantine, and the Colosseum, etc.

No. 74. THE CHURCH OF ST. MARIA MAGGIORE.—This is one of the most interesting churches in Rome. If you have been to Venice, when you enter this church you will think that you are again among the beauties of the Venetian churches. It is 150 feet wide, and 360 feet long. The interior is divided into three aisles by thirty-six Ionic columns. The sides are filled with chapels, the most famous of which is the Constantine Chapel. This is certainly most beautiful, having been recently restored. Under it is the crocefisso, in which are five of the boards from which the manger in which Christ was laid was made. Ten columns of porphyry stand here, which are exhibited by the delighted attending priests to all visitors, besides many examples of other marbles, very precious and very beautiful. The high altar is composed in great part of porphyry, and is a grand piece of work. A large urn supported by four angels in gilt bronze form it, with a canopy over all, supported by four columns of porphyry. Under the high altar, which is reached by marble stairs, is the confessional, which contains Christ's cradle, and the remains of St.

Matthew. Its sides fairly glitter and glow with marble of all kinds and colors; beautiful monuments, mosaics, and frescoes abound, and the ceiling is one solid mass of richly carved work, covered with gold. The Sixtine Chapel is also one of the most beautiful chapels of the church.

No. 75. INTERIOR OF ST. JOHN LATERAN.—The Church of St. John Lateran is one of the most celebrated and one of the most beautiful in the city. It was after the time of Constantine the principal church of Rome. It was overthrown by an earthquake in 896, and re-erected by Sergius in 904 to 911. It was then dedicated to John the Baptist. In 1308 it was burned down, and restored by Clement V, and decorated by Giotto, again altered under Martin V, Eugene V, Alexander VI, and Pius IV, and so on until 1734. The portico is 30 feet in depth, and 174 feet in width, and the church is 408 feet in length. The nave, which is flanked by double aisles, is supported by twelve pillars. In the niches are the Twelve Apostles of the school of Bernini. There are a great many magnificent works of art here, almost worthy of an entire lecture by themselves. Beneath the chapel is the burial vault of the Corsini family, with a beautiful marble group representing the Saviour upon the lap of the Virgin. It is one of the most exquisite examples of sculpture in the whole city of Rome. In the rear of the church is the celebrated Scala Santa or holy staircase, of twenty-eight marble steps from the House of Pilate, brought to Rome in 326 by Helene, up which Christ was led to be judged. It may only be ascended on the knees. The two adjoining flights are for the descent. The chapel at the summit contains a picture of the Saviour, attributed to St. Luke.

No. 76. INTERIOR OF THE CHURCH OF ST. PAUL.—This church is without the walls, and was originally founded in 388. It was a very elegant building until July 15th, 1823, when it was very much injured and almost destroyed by fire. As it now is, restored, it is one of the most exquisite churches in the world. Its interior is most imposing. Many persons express their preference for this edifice over St. Peter's. It is one vast hall of marble, with eighty Corinthian pillars, four

feet in diameter, forming the nave, reflected in the marble pavement. The columns are solid blocks of marble from the Simplon, except at the entrance and at the altar, which are yellowish alabaster from Egypt. The altars are all malachite; the windows are of beautiful stained glass, and the floor of polished marble, in beautifully shaped blocks. The walls all about are lined with frescoes, and rows of portraits of the Popes are arranged over the columns, as shown in the picture. The view from one end to the other is most imposing, and it seems much more like a church than St. Peter's. This is, perhaps, owing to its modern construction. It is still and solemn. During the service, when the attendance is made up of the peasants who live in the suburbs of Rome, a most picturesque sight is presented. The ceiling is of elaborate carving, gilt. A walk from one end to the other will require three hundred good steps. Many interesting mosaics and pictures are here, though many of the treasures were destroyed by fire.

No. 77. THE ALTAR OF ST. PAUL'S.—This picture gives us a near view of the altar with its alabaster columns and its canopy; it is exceedingly beautiful. Around it are located some beautiful chapels, which are adorned with some very worthy works of art. A beautiful court containing numerous ancient and early Christian inscriptions from the Catacombs adjoins. The Monastery is richly endowed, but the situation is so unhealthy that it is deserted during the summer.

No. 78. THE PYRAMID OF CESTIUS.—This curious structure stands near the Protestant Cemetery, and was the tomb of Caius Cestius, who died about thirty years before Christ. It is of brick, covered with marble blocks, and is 117 feet high and 93 feet square at the base. The interior is 14 by 17 feet, and contains traces of paintings.

No. 79. THE TOMB OF CÆCILIA METELLA.—This tomb forms a conspicuous object in the view of Rome and the Campagna. It is a circular structure over 60 feet in diameter. It was originally covered with travertine. The frieze above is adorned with wreaths of flowers and skulls of oxen. The interior, now almost entirely filled up, contained the tomb

chamber of the deceased. In the 13th century it was converted into a tower of the stronghold and furnished with pinnacles.

No. 80. THE APPIAN WAY.—This was originally a military road, constructed two hundred and twelve years before Christ, and led from Rome to Capua, whence it was afterwards extended. It was excavated, 1850 to 1853, by order of Pius IX, as far as the eleventh mile-stone, and to-day verifies its appellation as the queen of roads. The street was originally lined on both sides with tombs, the remains of which may still be seen, many of them, by the traveller. It is spoken of by St. Paul. One traversing this road has a peculiar sense take possession of him when he realizes that over this very highway frequently traversed some of the most fervent advocates of the Gospel, among them St. Peter and St. Paul, and some say our Saviour himself. The monumental ruins along each side are some of them very curious.

No. 81. THE PANTHEON.—Who has not heard of the Pantheon? It was built by Agrippa twenty-seven years before Christ, and dedicated to all the gods, and what would be called in modern times a Union Church, dedicated to idolatry. Sixteen great Corinthian columns form the portico and first strike the eye, each one being formed out of a single block of marble, many of which measure 15 feet in circumference, 41 feet high. The bronze doors are 40 feet high, by 19 feet wide, and very imposing. Now we enter upon the pavement where Virgil, Horace, and Augustus were wont to worship. We look about us and all seems in a beautiful state of preservation. A soft light falls upon all, and yet no windows are to be seen. Look up! and lo, the dome, in the centre of which is the only source of light, an opening 27 feet in diameter. The dome is about 70 feet in diameter, and through this hole in its centre the light of heaven has poured for nineteen centuries. It is considered to be one of the grandest examples of architecture in the world. Its body is really made up of three great circles, one above the other, of unequalled strength. Fire has licked up its millions; earthquakes have riddled Rome; sacrilegious hands have pulled down all other build-

ings, while this has withstood all, and yet remains unequalled in its strength and marvellous architecture. Michael Angelo himself grew mad when he looked upon it without a hope of excelling it, except in beauty of ornament. Once the roof was covered with solid bronze. This has been robbed to ornament other places, and a portion of it was used for the spiral columns in the holy altar of St. Peter's. Oh, *the Pantheon!*

"Simple, erect, severe, austere, sublime—
Shrine of all saints, and temple of all gods—
* * * * *
Looking tranquillity, while falls or nods
Arch, empire, each thing round thee, and man plods
His way through thorns to ashes. Glorious dome!
. . . . . Pantheon! Pride of Rome!"

No. 82. THE CAPITOL.—The Capitol is situated on one of the Seven Hills of Rome, the Capitoline Hill, and from the bell-tower a magnificent view is to be had of the whole city. It is 160 feet above the sea-level, and formed the central and principal point of ancient Rome. The Forum is at its feet. Near the Capitol is the Museum, which contains many magnificent objects, the principal one of which, and that which attracts the most attention, is the Dying Gladiator. The celebrated statue of Marcus Aurelius stands in the square of the Capitol, and is probably the finest antique statue remaining to us. The horse on which he rides seems as if it could walk, and it was the custom of Michael Angelo, when walking by, to say to the horse, "Walk!" One almost trembles when standing near it, lest it should in reality walk over him.

No. 83. THE FOUNTAIN OF TREVI.—The visitor at Rome will not fail to be impressed by the number of fountains which he sees in almost every direction. The citizens of Rome do not enjoy the privilege or the convenience of water in their houses, such as do those who live in our large cities. In the better buildings, large wells are sunk, and at each story there is an opening in the wall of the well, so all of the people who live in the different apartments have general use

of the bucket that is attached to the chain that runs over a pulley at the top of the well-tower, and in this way they get their water. For those houses that are not supplied in this way, these fountains are erected. Some of them are very beautiful, and ornamented with sculpture, and some of them are very curious. One of the most beautiful of these is the Fountain of Trevi. This stream was formerly conducted by Agrippa, to supply his baths at the Pantheon, from the Campagna, chiefly by a subterranean channel, fourteen miles in length. Its name has been ascribed to the fact of a girl having pointed out the spring to the thirsty soldiers. The fountain was completed from a design by Salvi. In the central niche we see a statue of Neptune; at the sides, Health and Fertility, the latter on the right-hand side; in front of these are large stone basins. On quitting Rome, the superstitious partake of the water of this fountain, and throw a coin into the basin with the pious belief that their safe return is thus insured. Without this ceremony we now leave Rome, better and wiser, we trust, and with a very different feeling from that which took possession of us during our *preliminary drive.*

Ah, Rome! thy charms have conquered me,
  Thy wonders each I do allow,
Thy claims may have free liberty—
  How changed the spell that holds me now.

Thy sun, whose rays fall on my frame
  So hotly, and without a rest,
Can never vie with that wild flame
  Thou'st kindled in my beating breast.

Thou art beyond conception, all—
  Eternal—ruined as thou art;
My sneers at thee I do recall—
  Oh, Rome! thou ravishest my heart.

No. 84. VIEW OF THE CITY AND THE BAY OF NAPLES.—Naples is the most picturesque city, certainly, of all Italy, particularly as concerns the populace. One wonders

a little when traversing its streets that the old masters could do otherwise than paint such life-like pictures, and such wondrous ones, as they did, for here are the subjects in abundance. One need but to make the selection, and have the good taste and the knowledge to pose them, in order to have good pictures. Our view is taken from the heights back of the city, and when one stands where the photographer who made this picture stood, in the Convent of San Martino, he will hear great noises rising up from the streets, for nearly everybody who has anything to sell or to do in Naples shouts all the way along the streets; and he will see before him not only the city, with its gardens and its roofs, but he will see the beautiful Bay of Naples; in the extreme distance, rising like a shadow against a screen, the Island of Capri; then following on the left, all along the Bay of Naples, hardly without a break between them, numerous little suburban cities, reaching all the way along to the feet of Vesuvius, even into the streets of ancient Pompeii; and above them, sending its great clouds of vapor off into the great valleys below, is the cone of Vesuvius, smoking and steaming, as if sullen and angry at the busy scene that is continually being enacted at its feet. The student of nature may find more in the streets of Naples to amuse and entertain him than any city short of Alexandria, Egypt, not excepting Dublin, Ireland.

No. 85. THE CLOISTERS OF SAN MARTINO.—The old monastery of San Martino was closed by Victor Emanuel recently. It is about 500 feet high in the air, on the top of the débris of some volcano, and is one of the oldest of its kind. One must wind about, up through the streets as at Quebec, until it is reached. The monastery is very beautiful. The old cloisters are magnificent, sixty marble Doric columns supporting them. The interior of the church is well adorned with pictures, and the sculpture is among the finest in Naples. The mosaic pavement of marble excels in style anything in Italy, perhaps. The marbles at the sides and on the aisles are also splendid. In olden times this building cost five millions of dollars. What would it cost now? Now the monks are gone, this wealth is useless and idle. In the Treasury are

many curious things, and many cases of dressed up bones, with ribbons and rosettes tied about them. In one room are inch pieces of the bones of the holy saints, including a dozen or two of the Apostles, and at one side we are shown a little bottle, sealed with red sealing-wax, in which are a few hairs, said to be those of the Virgin Mary. The view shown just previously was taken from the garden of this picturesque old monastery. In the centre of the cloisters is a splendid well, with "an old oaken bucket," where the traveller may refresh himself.

No. 86. THE ROYAL PALACE AND THE CASTLE OF ST. ELMO.—The Castle of St. Elmo was erected in 1343, under Robert the Wise. In 1458 it was termed Castello de San Martino, after the neighboring monastery, and was considerably extended. It is now dismantled, and is employed as a military prison. A splendid panoramic view of the town and bay, and particularly of the district towards Ischia, is to be seen from this height.

No. 87. THE MUSEUM AT NAPLES.—The Naples Museum contains one of the most valuable collections in all Italy, and one of the most interesting galleries is the one devoted to the ornamental frescoes and sculptures from Pompeii and Herculaneum, and to the bronzes and other things found in those ill-fated cities. There are many galleries devoted to inscriptions, and antiquities, and sculptures, and crystals, and bronzes, and almost every sort of relics and coins, besides a magnificent picture gallery. Among the most interesting subjects in the gallery of sculpture is the statue of Agrippa. One looks upon it with great interest if familiar with the history of the great man it represents.

No. 88. THE FORUM AT POMPEII.—Those who are acquainted with the history of ancient Pompeii, even so much of it as is given by Mr. Bulwer, in his "Last Days of Pompeii," must be interested in the picture before us, and those which follow. Our first one represents the Old Forum, which was the central part of the town. On the north side, detached, stands the Temple of Jupiter. The other sides are inclosed by an arcade, or area or space. In the centre it is 565 feet in

length, and 1190 feet in breadth, and is paved with large slabs. These streets converge here, but the Forum is protected against the trespass of the riders by the colonnade around the margin, and could even be entirely shut off by gates. The colonnade varies in breadth, from 28 to 50 feet. The whole was in an unfinished condition at the destruction of the town. Portions of the frieze, consisting of limestone placed around the colonnade, are still in an unfinished condition.

No. 89. THE TEMPLE OF DIOMEDE.—Diomede was supposed to be one of the richest princes of Pompeii, and inhabited one of the handsomest houses in it, but like the rest of the beauties of that once wondrous city, it now lies in ruins. This was a suburban residence, and like many others, differed considerably from the city dwellings. It was of the Doric order of architecture, and adorned with columns and terraces. The garden was 119 feet square, with a basin and fountain in the centre, and surrounded by a colonnade. Beneath this colonnade, in a vaulted cellar, were found the bodies of seventeen women and children, who had taken refuge there from the terrible storm. Near the garden gate was the remains of the owner and his attendant, one holding in his hand the keys of the villa, the other carrying a purse, which contained one hundred gold and silver Roman coins.

No. 90. THE TEMPLE OF VENUS.—Temples dedicated to the gods were not wanting in ancient Pompeii. This one was still uncompleted when the catastrophe occurred. It is surrounded by a spacious irregular quadrangle, 153 feet long, and 121 feet broad. The portico is borne by forty-eight columns, which originally were of the Doric order, but have been, by means of stucco, converted into the Corinthian, but this stucco has now fallen off. Still visible traces show that it was employed for the bloodless offering of incense and presents such as were usually presented to Venus. The temple was surrounded by a colonnade, and had a front of six columns. Within the vestibule was a shrine, where the figure of the Goddess stood on a lofty pedestal. A much-mutilated statue of Venus was found here.

No. 91. THE ARC DE TRIOMPHE.—The Arc de Triomphe was constructed of brick, and formed the boundary of the Forum in this direction. It was, doubtless, originally covered with a marble covering, which now no longer exists. Under it terminates the Street of the Forum, or as it is called in its prolongation, the Street of Mercury.

No. 92. THE AMPHITHEATRE AT POMPEII.—This building is situated at the southeast extremity of the town, and is detached from the other ruins. Owing to the fact that the space between them has not been excavated, the external aspect of the amphitheatre is somewhat insignificant, as in order to facilitate the construction, a considerable portion of it, as high as the second story, was formed by excavating the earth. An uncovered gallery runs around the exterior for the use of strangers. The entire length is 146 yards, and the width 115 yards. It would hold 20,000 spectators. Three different series of seats are distinguished: the first with five, the second with twelve, and the third with eighteen tiers; above this also a gallery. It was constructed shortly before the birth of Christ, and in 79 had not completely recovered from the effects of the earthquake of 63.

No. 93. THE STREET OF THE TOMBS.—This place is located in the suburb of Pompeii, of which only one street has been partially excavated. It is called "The Street of the Tombs," and was the great military road from Capua to Naples, Herculaneum, etc. The ancient Roman custom of burying the dead by the side of the high road is well known. It has been ascertained that rows of graves exist beyond the gates. The Street of the Tombs is the most beautiful part of the town.

No. 94. MT. VESUVIUS, LAVA, ETC.—A view of Mt. Vesuvius was given in our first picture of Naples. This one represents an overflow or fall of lava, and is a very good representation of some portions of the sides of the mountain. A person desiring to ascend Mt. Vesuvius, which is by no means a very difficult journey, mounts a pony in ancient Pompeii, and accompanied by a guide, goes first along a very dusty road, lined on both sides by vineyards for a mile or two, and then through a filthy dirty village, where the children swarm

like *bees;* some bright and intelligent-looking, some like idiots, nearly all naked, and where the women are nearly all working with the distaff or weaving; and in about an hour the base of the mountain is reached, and the ascent begins, through the dust nearly a foot deep, along the road we take, and in the ashes or cinders, or scoria as it is called, the little pony sinks nearly a foot, so that one's feet nearly drag upon the ground. Up we go! one ridge after another, passing great walls of scoria and lava, which stand in the ridges at our sides. The track is a single one, winding to the top, and the ponies cannot be persuaded to make any short cuts. The effort to compel them to do so will end in defeat, as experience has taught. They seem to think that they know the way best, and to have a superstitious dread of leaving the beaten track. They will walk every turn, and every inch of every turn, right on until they bump their heads up against the bank of lava, and then turn about, and not till then would they do so. Jerk them, and pull their tails as you will, they will not go other than around the beaten track.

No. 95. VESUVIUS—LAVA, ETC.—Now we leave the pony, and if physically unable to walk the rest of the journey, we are taken in a chair hoisted upon the shoulders of three or four strong men, and continue the ascent for some distance further in that way. Then coming to places even too precipitous for this sort of locomotion, one is compelled to get out amidst the vapors which are now coming down thick upon you and climb with the feet to the edge of the cone, and then the sight presented there is wondrous; grand as well as fearful. No sooner do the feet touch the earth than they begin to burn at almost every step. The fumes and steam come up, and the sulphur almost chokes one, but in a moment the wind changes, and the fumes are blown away from you, and you have a clear ascent to the mouth of the awful crater. All around you now are smoking and steaming little caverns formed along the crust, whence the heat is intense, and a stick put in one of them would at once be in a blaze. Here you can roast eggs quickly, and after your lunch proceed for some distance down the crater.

The sides of the crater are covered with beautiful crystals of sulphur and salts of various kinds, which crumble to dust and ashes upon being touched usually. One visiting the crater when not in action will be disappointed at first, owing to the fact that no noise is heard and no fire is seen; all is quiet as a lake. Yet these great clouds of steam and vapor are rising to the skies constantly, and on all sides fire; with it flame may be kindled quickly, and occasionally in the midst of a lake of hot water, the water may be seen rising, or mayhap at certain times stones of small size flying high in the air with great noise, at intervals of perhaps seven or ten minutes. And all through the bottom of the crater may be seen small cones rising at various heights, some of them appearing like great heaps of ruins piled up ready to tumble to pieces on the least inducement, and we see the awful boiling and seething to our heart's content. The banks of vapor are coming up continually and flying heavenward, manufacturing clouds as they go, and the constantly changing shapes of the heated vapor are wonderful. It looks like a great caldron. The walk around the crater is about one mile.

No. 96. THE AMPHITHEATRE AT PUTEOLI OR POZZUOLI (SOLFATARA).—This town presents few attractions of modern date. It was once an opulent commercial city, and the principal depot for the traffic of Asia and Africa. It is situated on a part of the Bay of Naples, at about an hour's drive from the latter city. It will be remembered that this city was spoken of by St. Paul, who visited it in his travels to Rome. The Volcano of Solfatara, near Puteoli, although extinct with the exception of one small opening in the side of the crater, makes a thousand times more noise with its single mouthpiece than Vesuvius, but it is perfectly harmless, although it seems quite spiteful. A stick stuck into its sides will cause the crater around to smoke in all directions. The ground underneath is undoubtedly hollow, as a stone thrown upon it emits quite a rumbling sound.

No. 97. THE TEMPLE OF SERAPIS AT PUTEOLI.—A narrow street on the west extremity of Puteoli leads from the sea to this temple, known as early as 38, but not com-

pletely excavated until 1750. It consists of a square court inclosed by forty-eight imposing marble and granite columns, with forty-three small chambers adjoining a portico that rested on these Corinthian columns, three of which remain. In the centre of the court is a circular temple surmounted by a peristyle of sixteen Corinthian pillars of African marble. In the course of centuries a species of shellfish undermined the basis of the central column, while all the upper parts remained intact. This is very interesting to archæologists. That the sea has risen considerably, even in ancient times, is proven by the fact that mosaics have been found below the present level of the pavement. After the decline of heathenism the sea continued to rise, as the different water-marks testify, consequently the lower part of the edifice was buried to the depth of twelve feet, probably by the eruption of Solfatara, a volcano near by, and this protected the ruin against further invasion of the crustacea.

No. 98. THE GROTTO OF PUTEOLI.—The Grotto of Puteoli is a curious structure; it is a tunnel dug through the volcanic rock which girts the shore of the Bay of Naples, and enables one to make a short cut to the city of Puteoli. It is about half a mile long, 80 to 90 feet high, and about 30 feet wide. It is very strange-looking. It is well lighted, and the scene inside, filled with passing vehicles and people on foot, is very strange. In the centre is a chapel where cab drivers stop and worship. They need to do this very often.

No. 99. ITALIAN STATUARY.—Italy leads the world in sculpture, and here may be found the treasures of all the ages. The Vatican Museum contains the finest collection in the world, and illustrates the wonderful perfection of art as far back as the first century before the Christian era. To classic Greece we are indebted for most of these specimens of ancient art, though the works of the old masters of later times, whose names are familiar to us all, embody the perfection of human skill, and command the admiration of all ages. Among the celebrated sculptures here are the Laocoön Group, the Statues of Venus, the Gladiator, Perseus, Apollo Belvidere, and many others. In other places in Rome are also located many beau-

tiful specimens, among which may be mentioned the statue of Moses, by Michael Angelo. In all these works we notice the highest perfection of the human form, as well as the most vivid and lifelike expression, both in the features and attitude, and attesting the consummate skill by which they were wrought. There is nothing stands higher in the realm of art than sculpture, and the study of these works of the celebrated masters develops a refined and cultivated taste.

No. 100. ITALIAN SCULPTURE—SARCOPHAGUS.—The sarcophagus, or receptacle for the remains of the dead, was made a very elaborate work of art, being usually adorned on all sides with figures in relief, and forming a monument to the deceased, which delineated his life and character in language that every one might read in his own tongue. These ancient sculptures, like the divine and everlasting principles of truth, are susceptible of no qualification or amendment, and stand as examples for us and for all ages to come to admire and to imitate. How beautifully Byron alludes to these tombs of great men in Childe Harold:

> "In Santa Croce's Holy Precincts lie
> Ashes which make it holier, dust which is,
> Even in itself an immortality,
> Though there were nothing save the past and this,
> The particle of those sublimities
> Which have relapsed to chaos: here repose
> Angelo's, Alfiero's bones, and his,
> The starry Galileo, with his woes;
> Here Machiavelli's earth returned to whence it rose!"

JOURNEY D.

Holland—Denmark—Norway—Sweden—Russia—Spain.

FEW persons in travelling over the continent think it worth while to visit the more northern regions of Holland and Sweden, and Denmark, Norway or Russia. This is the more the pity, because in these districts some most picturesque and novel scenery abounds. And there are many curiosities in the cities, which vie in beauty and æsthetic merit with those of the more southern ones.

Let us go then and make a hasty tour through some of these countries, and examine some of their attractions, and after that make an imaginary tour further south, and visit Spain, and some of the beautiful cities of that old country.

Holland, although scarcely as large as many of our smaller states, lying along the shores of the German Ocean, with a population of only three and a half millions, still contains many features which, although peculiar to itself, are very interesting. The sea is kept from invading the land by enormous artificial mounds or dykes, which are mostly protected on the exposed parts by a facing of wicker-work formed of willows, interlaced together. Again sometimes by masonry, and by a breastwork of piles. The preservation of these dykes is an object of constant attention by the people of Holland, as it is only by their means that large tracts of country are prevented from inundation. The general aspect of Holland is different from that of any other country in Europe. Its surface presents one grand network of canals, answering the same purposes as roads do in other countries. The Hollanders possess one strategic advantage over all nations in case of war; they can inundate their little tract of land in a very short time,

thus preventing the invasion of their enemy. Although it lies nearly opposite to the English coast, it is much colder, and the winter is usually very severe. The people are very cleanly and industrious.

The largest city of Holland is Amsterdam, a name derived from to dam the river Amstel, which runs through the city and divides it into two nearly equal proportions. This is one of the most wonderful cities in Europe. It contains nearly 300,000 inhabitants.

No. 1. PERSPECTIVE VIEW OF THE CANAL AT AMSTERDAM.—On both sides of the Amstel in the centre of the city, the streets and canals are very irregular, and running parallel with the walls are four canals, and streets that will compare with those of any city in Europe for their length, width, or the elegance of their buildings. They are so intersected with other canals that they divide the city into ninety islands, which are crossed by nearly three hundred bridges, partly wood and partly stone. The houses are nearly all of brick, and well built. The whole city, however, wharves, streets, houses, and canals, is built on piles, driven into the ground, so that things are piled up almost as badly as they are in Venice.

No. 2. VIEW OF AMSTERDAM.—This view gives us a little better insight into the character of the city. The principal streets have a canal running through their centre, just the same as if Broadway had a canal running through the centre of it, and then on each side a street and *one* row of houses.

No. 3. VIEW OF AMSTERDAM.—Wherever you go you see vessels loading and unloading, and passing hither and thither along the canals. Drawbridges swinging, boatmen shouting, and in the winter sledges flying along the whole, giving a lively, brisk appearance to the city, quite novel and cheering. Everything in Amsterdam is scrupulously clean.

No. 4. THE EXCHANGE AT AMSTERDAM.—Shipbuilding is carried on to a great extent at Amsterdam. There are also manufactories of linen, cotton, silk, distilleries, breweries, and tobacco manufactories. The art of cutting stones

by the lapidaries here has attained great perfection. The factories or diamond mills are in the hands of the Jews.

The mills are worked by steam engines, the machinery acting on metal plates causing them to revolve with fearful rapidity. On these plates pulverized diamond is laid. The diamond to be polished is then placed on a cap of amalgamized zinc and quicksilver, and pressed on the plates. When the diamond is to be cut, the diamond dust is put on a very fine wire and drawn rapidly backward and forward, and hence the origin of the saying, "Diamond cut diamond." With all these industries being carried vigorously forward, there is great use here for an "exchange."

No. 5. THE CHURCH OF ST. ANTOINE.—This is one of the most beautiful of the churches in the city of Amsterdam, and is remarkable for its architectural construction, and for the curious interior. To one who visits Amsterdam for the first time, never having been in any but English-speaking countries, everything will seem very novel and strange, so much so as to make it hard to believe that this queer land and queer people are really but a little distance from England after all.

No. 6. THE CATHOLIC CHURCH AT AMSTERDAM.—This is also a very fine church, devoted to the religion of the Roman Catholics, and is also a very attractive building. Amsterdam's churches, however, are not as attractive as those of the more southern countries.

No. 7. STATUE OF REMBRANDT.—Rembrandt was one of the most famous of the Dutch school of painters. He was renowned not only for the excellency of his work, but for the peculiar method which he followed in lighting his pictures. His name is being perpetuated to-day by the photographers of the country, who all make, as you well know, the popular and favorite Rembrandt style.

No. 8. PANORAMA OF THE HAGUE.—This city is three miles from the shore of the German ocean, and thirty-two from Amsterdam. It is one of the best built cities in Europe. It is the seat of government, and of the Supreme Court. It is the largest, and ranks as the political capital of the kingdom.

Its chief attraction is an unrivalled collection of paintings, by Dutch masters, in the National Museum, and *its* principal attraction is the "Young Bull," by Paul Potter, a picture which occupies nearly the whole of one end of the room. This highly prized work of art was carried off to Paris, by the order of Napoleon, and hung up in the Louvre, where it was considered the fourth in value in that collection. The Dutch government offered Napoleon $100,000 if he would allow it to remain at the Hague. The picture represents a young bull with white and brown spots, a cow reclining on the greensward before it, two or three sheep, and an aged cowherd leaning over a fence. The figures are all life-size, and unlike large pictures, everything will endure the closest inspection. It is valued at $250,000. The next work of art of importance, is Rembrandt's Dissection of a Dead Man by the Professor and his pupils. It is a most impressive picture.

No. 9. VIEW BY THE CANAL, AT THE HAGUE.—The Hague is also blessed with its share of canals, and what city in Holland is not? And this picture gives a characteristic scene, which those who visit it will never forget. The Hague was originally a hunting city of the counts of Holland, and was named La Haye, from a hedge which surrounds their lodge.

No. 10. VIEW OF THE GRAND CANAL AT ROTTERDAM.—Rotterdam is the second city in Holland. As there is no decent hotel there, travellers never stop. There being as many canals as streets in the city, the communication is maintained by draw-bridges and ferry-boats. It is thoroughly Dutch. It is healthy and clean. The houses are high, often quaint-looking, and built with very small bricks. Nearly all of them have small mirrors outside the windows, the one reflecting up the other down the street, as they do also in some of the German cities. The arrangement is such, that those passing outside may be seen, without those inside going to the window and being seen themselves. The principal occupation of the male portion of the inhabitants is coloring meerschaums. That of the females is scrubbing, scraping, mopping, washing, and cleaning everything within their reach, whether it requires

it or not. The city of Philadelphia used to have a similar reputation, but alas, it has long since been lost.

No. 11. LAKE ARNHEIM.—Arnheim is a very prettily situated town on the Rhine. Its suburbs are very pretty. Most travellers start from this place in steamers to make the ascent of the Rhine. In Holland, there are nearly 10,000 windmills, and it is hardly possible to get out of sight of one or more in a Dutch landscape. They are used for every purpose for which we use a steam engine. Their immense sails average eight feet broad and a hundred long. Our photographer has endeavored, in making his pictures, to secure them without these mills, because anything in motion is fatal to the production of a good picture for the magic lantern.

No. 12. THE DOOR OF THE RHINE AT ARNHEIM.—This represents one of the principal streets in the city at Arnheim, and is near the steamboat landing, where travellers embark on their visit up the Rhine. A bridge of boats crosses the river at this place.

No. 13. PANORAMA OF COPENHAGEN.—We now leave the Dutch, and come to the city of Copenhagen, the capital of Denmark, and the city after which is named the favorite game which is well known to all boys and girls, young and old. This city is inclosed with a line of fortifications, now used as a promenade. It is distinguished by the great number of its palaces and buildings of various kinds, and extensive collections of works of art. It was formerly made up mainly of quaint old frame houses, but many fires have reduced the numbers of these like our own Chicago, and again, like Chicago, its modern buildings are very fine. Fresh water is a very scarce article in Copenhagen. The University here is celebrated.

No. 14. THORWALDSEN'S MUSEUM.—Who has not heard of Thorwaldsen, the favorite child of genius and perseverance? From the day his fame was established in Rome up to the day of his death he basked in the sunshine of prosperity. The Museum which has been dedicated to his memory was built by subscriptions, and contains casts of all his works and many originals. They have made him immortal. He

never produced any profane or vulgar works, but devoted himself to the production of such as had a tendency to refine and cultivate a taste for the good and the beautiful.

No. 15. THORWALDSEN'S MUSEUM—THE APOSTLES.—Among the finest works of Thorwaldsen were his groups of the Twelve Apostles, a portion of which are shown in our present picture. His heads were such as he conceived the originals to be, and certainly elevate and substantiate one's impressions of those good men.

No. 16. NIGHT, BY THORWALDSEN.—This beautiful bas-relief and its companion Day are considered perfect specimens of art in conception and composition, and will be found in almost every collection of art works in the world. The angel representing Night bears in her arms Sleep and Death, while the characteristic owl seems to designate the nature of the subject.

No. 17. DAY, BY THORWALDSEN.—This is the companion picture, and while the others symbolized much that is considered gloomy and unwelcome, this is of the opposite nature. The angel Day comes as a fair summer morning, scattering beauty and cheerfulness everywhere, as represented by the roses falling from her hands, whilst the cherub on her shoulder bears a flambeau in his hand, lighting up the scene as they float along.

No. 18. STATUE OF THORWALDSEN.—Thorwaldsen was the son of a ship carpenter from Iceland. He was born in 1770 at Copenhagen. At an early age he acquired a passion for drawing, which soon led him to Rome, and he became a great pupil of Canova. After some years he took a studio, but the stranger remained unnoticed for a long time. He was about leaving for Copenhagen when his statue of Jason attracted the attention of an Englishman, after which time fortune begun to shine, and orders poured in upon him faster than he could execute them. The whole number of Thorwaldsen's works in this museum is about three hundred. In one room is arranged the furniture of his sitting-room; also the bust of Martin Luther, commenced the day of his death. He presented many works to this museum, and also bequeathed

sixty thousand dollars to be appropriated to the purchase of the works of art by Danish masters. His works are reproduced in china, plaster, marble, and by photography, and are well known all over the world.

No. 19. THE CASTLE OF ROSENBERG.—This castle with its surroundings and gardens is a very interesting spot, and is now occupied as a museum, containing national and historical relics, consisting of antiques, ancient armor, objects of virtu, crown jewels, thrones used by the kings of Denmark, founts in which children were baptized, etc. It was erected by Christian IV early in the 17th century. Among other things in the museum exciting wonder is the set of horse equipments presented by Christian IV to his son on his wedding day, costing in Paris $200,000.

No. 20. THE PALACE OF CHRISTIANSBERG.—This is the residence of the King, and is of immense extent. Here again in all directions the genius of Thorwaldsen is visible. This palace also contains a picture gallery, but it is inferior to many of the others in the European cities. The royal library, stables, and riding-schools, as also the arsenals, are connected with this palace, and it is very well worthy of a visit. In all directions, too, we see the works of Thorwaldsen. Most conspicuous are the groups over the grand entrance, and the Triumphal March of Alexander into Babylon, which is in the grand entrance hall.

No. 21. PANORAMA OF CHRISTIANA.—Christiana is the capital of Norway, and is a well-built city. It has numerous public structures, among which are two palaces and a suite of fine buildings for a university. It is the chief city of the foreign trade of Norway, and possesses a considerable quantity of shipping. It contains a national gallery and museum, and a collection of antiquities.

No. 22. VIEW OF THE CANAL AT CHRISTIANA.—Like all the countries in this part of the world Christiana has her share of canals. Her port is often closed for three months of the year, and sometimes the ice reaches out twenty miles to sea. When the canals can be kept open under such circumstances they must be very useful.

No. 23. THE MILLS OF CHRISTIANA.—As in Holland, mills are also in abundance here, but more generally run by water. Manufactories abound, and from here the celebrated Norway iron is obtained. It is said the people are remarkable for the patient, philosophical way in which they meet everything, no doubt owing to the fact, that being frozen up one-third of the year they *learn to wait.*

No. 24. THE ROYAL CASTLE AT CHRISTIANA.—This castle stands on an eminence at the borders of the town. It was built during the early portion of the 14th century and is strongly fortified. It has withstood numerous sieges. In some respects it is not unlike some portion of the United States Capitol in its architectural display.

No. 25. PANORAMIC VIEW OF STOCKHOLM.—Stockholm is the capital of Sweden, and is built partly upon some small islands that lie at the entrance of the Maelar Lake, and partly on the mainland, and occupies one of the most striking and remarkable situations in the world. The view of the city when approached from the Baltic Sea is extremely grand and imposing. It is the residence of the royal family. The streets are mostly unpaved, except with round pebbles, and are generally narrow and crooked. Some of the public buildings are very fine.

No. 26. THE ROYAL CASTLE AT STOCKHOLM.—The three islands upon which the city stands are connected with the mainland by bridges, and upon one of these, the Gustavus Island, stands the Royal Palace, together with many of the principal public edifices. The palace is an immense quadrangular granite and brick edifice, and has a majestic appearance from whatever point it is viewed. It is the principal attraction of Stockholm. Its museums and galleries are also very attractive.

No. 27. THE UNIVERSITY AT STOCKHOLM.—This university contains one of the most famed schools in all Europe, and has long been known as the great fount of knowledge. It will be remembered that in this beautiful city Jenny Lind made her debut, and acquired her worldwide popularity

No. 28. THE CATHEDRAL AT UPSALA.—A very pleasant excursion from Stockholm by canal, requiring two days, is a visit to the city of Upsala, forty-five miles northwest from Stockholm. This is one of the finest of the old cities, and its quiet dignity is never disturbed by the irreverent rattle of business. Its university has a library of one hundred thousand volumes, comprising many very rare and valuable works. The fine old cathedral shown in our picture is located here, and also a beautiful botanical garden, founded by Linnæus. Three miles from this city is Gamla Upsala, which place contains the immense mounds which mark the burial-place of Odin, Thor, and Freya, the gentlemen and lady after whom we call Wednesday, Thursday, and Friday. We now leave Northwestern Europe, and take ourselves across the water to the land of the Russians. Put on your warmest clothing, for it is almost as cold there as in some parts of the United States.

No. 29. PANORAMIC VIEW OF ST. PETERSBURG, RUSSIA.—From this city went forth the decree which, on the 17th of March, 1861, emancipated twenty millions of Russian serfs. The total population of Russia is about eighty millions. When Peter the Great ascended the throne, the destinies of all Europe and the northern world were immediately changed. He became the sole ruler in 1689, in the 17th year of his age. His ruling passion was consolidation and extension, in both of which he succeeded to a miracle. Since his day, up to the present, Russia has advanced in power and civilization. She is now one of the principal markets for American railroads. They are being so rapidly pushed ahead that it will be impossible in a few years to give positive instruction as to which is the best way to travel, or whether it is safe to travel at all. Probably by the time of our next Centennial, Russia will be covered with a perfect network of railways, if the Yankees are allowed their full sway there. St. Petersburg is the capital of this great country. It was founded by Peter the Great in 1702, and is therefore quite a modern city. It owes much of its beauty to the Empress Catherine II. Its edifices are grand in size and great in number, and the Russian capital may in-

deed compare with any other city in Europe, and even surpasses most of them.

No. 30. PANORAMIC VIEW OF ST. PETERSBURG.—Among the principal buildings which are situated on the quays bordering on the main channel of the Neva, is the Imperial Palace, the winter residence of the Emperor. We are taught to believe that it is always winter in Russia, but such is not the case. The climate is very much like that of our own northern New England States, and probably not even so severe as it is in some of our mountainous regions. This Imperial Palace is a fine and imposing pile of buildings, and contains many rare and valuable articles. Suites of splendid halls, filled with marbles, malachites, precious stones, vases, and pictures, constitute the most gorgeous display of the interior. Some idea may be formed of the immensity of this palace when it is known that during the winter it is occupied by over six thousand persons belonging to the Emperor's household. This is the largest and most magnificent palace in the world.

No. 31. THE WINTER PALACE AT ST. PETERSBURG.—One of the finest departments of the palace is the Audience Chamber, or the Hall of St. George, where the Emperor gives audience to the foreign ambassadors. The gem of the place is the Salle Blanche, or White Saloon, where the court fêtes are held. It is decorated in pure white and gold. The room contains the crown jewels of Russia. This is also a very interesting place to visit.

No. 32. THE MARBLE PALACE AT ST. PETERSBURG.—This palace was erected by Catherine II for Prince Gregory Orloff. Notwithstanding it is called the Marble Palace, most of its walls are of massive granite.

No. 33. THE ADMIRALTY AT ST. PETERSBURG.—The Admiralty is an immense brick building containing storehouses and docks for the construction of the men-of-war, and a very extensive collection of objects in connection with navigation and nautical history. Its gilt tower, which was erected by the Empress Ann I, in 1734, is one of the most striking objects that we see when approaching St. Petersburg.

No. 34. STATUE OF PETER THE GREAT, ST. PETERSBURG.—At the western corner of the Admiralty stands the well-known statue of Peter the Great. The monarch is represented in the act of mounting a precipice, the summit of which he has nearly attained. It is said that the artist who executed this excellent work of art took his design from an officer who, mounted on a wild Arabian steed, rode to the top of an artificial precipice, there halting and allowing the horse to paw the air with his forefeet. The head of the statue is uncovered, and crowned with laurel; the right hand is stretched out as in the act of giving benediction to his people, and the left holds the reins. The pedestal on which this statue is erected is a huge block of granite, weighing fifteen hundred tons, and was found at a distance of four miles from the city.

Near the Winter Palace, but behind, is the Hermitology. It is the retiring-place of the Queen. In the open space stands one of the finest monuments in the world. It was erected in honor of the Emperor Alexander. It is a single shaft of red granite, highly polished, 84 feet in height, and 14 feet in diameter. It stands on a pedestal, of the same material, about 25 feet high. The column is surmounted by a capital, 16 feet high, and a small bronze dome, on which is placed the figure of the angel, emblematic of religion. This figure is 14 feet in height, then a cross 7 feet high; in all, 150 feet high. The shaft is the largest monolith in the world. On the pedestal are the words—"To Alexander the First—Grateful Russia."

No. 35. THE CATHEDRAL AT ST. PETERSBURG.—KAZAN.—This cathedral was dedicated to the Lady of Kazan, and was built on the model of St. Peter's, at Rome. It is named after the Madonna which hangs in the church, covered with gorgeous jewels. This place resembles an arsenal more than it does a church; on every side are hung military trophies taken from various nations in Europe. Along the sides of the church are statues of St. John, St. Andrew, Alexander, etc.

No. 36. THE CHURCH OF THE TRINITY, ST. PETERSBURG.—This church is particularly original in its architecture. A dome surrounded by other domes top the roof,

all of which are covered with gilt, making a very unique and pretty appearance outside. Its form is that of a Greek cross, with four chief entrances. Each entrance is ornamented by a porch supported by granite pillars, 60 feet high by 7 feet in diameter. Everything about this elegant structure is of colossal proportions and excellent material. From the centre of the building rises an immense cupola, which is covered with copper overlaid with gold; from this is a smaller cupola, surmounted by an immense cross. The large cupola is surrounded by four smaller ones, in the same style, and the columns of the entire building are of malachite. The foundation of this church, which is built on sunken piles, cost one million dollars. The steps are of porphyry, the floor variegated marbles, the dome is malachite, and the walls lapis lazuli. From the top of this church a magnificent view may be had, which surpasses any other in the city.

No. 37. BRIDGE OF THE FOUR CHINESE AT TZAIKOZELLO.—This bridge is located in the Chinese quarter, and its distinguishing feature appears to be that it has the statue of a Chinaman on each of the four corners.

No. 38. STATUE OF PAUL I, ST. PETERSBURG.—Paul I was the grandson of Peter the Great. There is nothing in his history that indicates any remarkable traits of character. His death illustrated a superstitious custom among the Russians. The room in which a person dies is never entered again by the relatives. So the room in which the Emperor Paul died was walled up. The destruction of the Winter Palace in 1837, by fire, was considered fortunate, as its best rooms had, from this custom, nearly all been closed.

No. 39. CHAPEL OF THE NICHOLAS BRIDGE AT ST. PETERSBURG.—This is one of the most beautiful of the number of beautiful bridges of St. Petersburg. From the top of this chapel a fine view of the city may be obtained.

No. 40. A STATUE OF NEPTUNE AT ST. PETERSBURG.—This statue is the work of the celebrated artist Montferrand, to whom St. Petersburg is indebted for some of the finest works of art with which it is adorned.

No. 41. STATUE OF (COUNT) SOUVAROFF.—Is situated on the Champ de Mars. It is in bronze, and represents him as protecting the kingdoms of the Pope, Naples, and Sardinia.

No. 42. THEATRE OF ALEXANDER.—This is one of the three principal theatres, which are under the management and kept up at the expense of the government.

No. 43. BOULEVARD OF THE KNIGHTS GUARD AT ST. PETERSBURG.—This is one of the most magnificent highways of the whole city, and is similar to the Boulevards of Paris. On each side we see the beautiful column of victory, and a drive on each side of the street, rows of trees between, and a park in the centre.

No. 44. THE GREAT CASCADE, ISLE OF OLGA.—One of the pretty breathing-places of St. Petersburg.

No. 45. ARCH OF NARVA, ST. PETERSBURG.—This arch was erected to commemorate the retaking of the town of Narva, in 1704, by Peter the Great, which had been taken from him four years before by the Swedes, under Charles XII of Sweden. In this battle, no less than 18,000 Russians fell, and 30,000 surrendered themselves prisoners on the following day. The Swedes lost only 600 men. It is not to be wondered at that the great Russian desired to retrieve his honor, and erected a monument to commemorate his victory.

No. 46. PETERHOF CASTLE.—This is an imperial residence, sixteen miles from St. Petersburg, on the Gulf of Finland, commanding noble views of the capital, Cronstadt, and the sea.

No. 47. MOSCOW.—Moscow is the ancient metropolis of the Russian Empire. It is situated on the banks of the Moskva River, and was founded in 1114 to 1177. It is one of the most irregular cities in the world. It is of circular form and covers a large extent of ground. It is half Asiatic and half European, and while it is splendid and magnificent, it is still grotesque. With the exception of the Kremlin and its immediate surroundings, the whole city was destroyed in 1812, but phœnix-like, Moscow has risen from her ashes, larger and more beautiful than before. The streets are in general long and broad, some are paved, others, particularly in the

suburbs, are formed of the trunks of trees, or boarded with planks.

No. 48. THE PALACE OF THE KREMLIN, MOSCOW.—In the heart of the city stands the celebrated Kremlin or citadel, which is itself two miles in circuit. It has been completely repaired since it received its injuries in 1812, and is crowded with palaces and churches, monasteries, museums, arsenals, and buildings, of almost every conceivable kind, but in which the Tartar style of architecture, with gilded domes and cupolas, forms the prominent feature. Towers of every form, round, square, and with pointed roofs, belfries, spires, sentry-boxes fixed upon minarets, domes, watch-towers, walls, embattlements, ramparts, fortifications of every description and species, and whimsical devices, incomprehensible inventions, steeples of every style and color, make up a most agreeable picture to look on from a distance.

No. 49. THE GREAT GUN AT THE KREMLIN.—Within the Kremlin are to be seen nearly all the historical sights of Moscow. There are several gates by which the citadel is entered; the two principal ones are "The Redeemer's Gate," and "The St. Nicholas Gate," to both of which are attached traditions. Over the first has hung since the foundation of the city, a picture of the Saviour, which is an object of reverence to every Russian, from the empress to every peasant of the country. None would dare to pass under it without removing his hat, and you must do the same when you enter there, else you will be specially reminded of your mistake. The French tried to remove the picture, thinking the frame was solid gold, but every ladder they set against the wall was broken in two. They then attempted to batter the wall; the gun would not explode. They built fires under the gun, and when it did go off it was backwards, wounded the artillerymen, and left the picture unharmed. One of the most curious relics is the large gun so famed in history. It is also a very beautiful work of art, that is, the gun itself; its carriage and wheels are very beautifully ornamented.

No. 50. CATHEDRAL OF THE ASSUMPTION.—This church is also near the Kremlin, and among the numerous

relics and works of art here, are a golden Mount Sinai, in which is contained a solid golden coffin, in which is the Host. On the top is a golden Moses, with the tablets of the law, all of pure gold. There is also an immense Bible, presented to the church by the mother of Peter the Great, the binding of which is covered with emeralds and other precious stones; it cost over one million of dollars. Here is also a nail from the true cross, a robe of the Saviour, and a portion of that of the Virgin; a picture of the Virgin by St. Paul, and numerous other relics, which are declared to be the only genuine ones.

No. 51. THE CHURCH OF THE NATIVITY.—This is one of the most curious in its architecture of all the churches of the city. It is so different from any of the most approved orders of architecture, that one cannot but be pleased with it for sake of variety.

No. 52. THE CHURCH OF ST. BAZILE AT MOSCOW.—This is even more beautiful than the one just shown, and cost a fabulous sum of money. It stands east of the Kremlin, and is one of the strangest specimens of architecture anywhere to be met with. It has no less than seventy towers and domes all of different shapes and sizes, and colored over with the most varied hues, some green, spread like network over a yellow ground; one red, with broad white stripes, and a third gilded. It is said to have been built by an Italian, to please a whim of Ivan the Terrible, who was so pleased that he put out the poor architect's eyes, so he couldn't see to build another one like it.

No. 53. THE STATUE OF MENIME AND PAJORSKI.—This is one of the prettiest works of art in Moscow, and is less offensive to the critic than some of her architecture.

No. 54. THE RED GATE AT MOSCOW.—Moscow being surrounded by a wall or earthen rampart, of course gates are necessary, and this is one of the most beautiful of them. The curious church of St. Bazile is located on Red Place.

No. 55. THE GREAT BELL AT MOSCOW.—Near the base of the tower of Ivan Veliki, on a pedestal of granite, stands the monarch of all bells. It was cast in 1730, during the reign of the Empress Anna. The tower in which it hung

having been burned, it remained buried in the ruins a hundred years. It is now used as a chapel. It is impossible to give an idea of its immense size. It must be seen to be appreciated. Its height is over twenty-one feet, and as large as four ordinary sized men placed one on the head of the other; its circumference is sixty-seven feet, or equivalent to the length of twelve ordinary sized men, lying upon the ground, one with the head to the feet of the other. It is full large enough for a first-class lantern exhibition like the present. Its weight is 400,000 pounds. At the present price of material it must be worth nearly $2,000,000.

No. 56. THE TOWER OF IVAN VELIKI.—Nearly in the centre of the Kremlin rises this great tower to the height of 209 feet. It is surmounted by a gilded dome and cross above the crescent. It consists of several stories, in each of which is a bell, one of the largest weighing 64 tons, but even it looks small measured with the larger one just described. An easy staircase leads to the top of the tower, whence there is a magnificent view.

No. 57. PANORAMIC VIEW OF MOSCOW.—Such a view we have before us, and now most reluctantly we leave this beautiful country, and return by the way of Berlin, and then through Germany and Vienna, and so on across to Spain, or retracing our steps through the cold countries of the North to England, and taking steamer again, we go thence to Spain.

[NOTE. If the exhibitor prefers, he can omit the Spanish journey, and at this point take up Journey B, Nos. 90 to 150, which see, or he may vary his exhibition in many ways, by making connections with the other journeys.]

No. 58. PANORAMIC VIEW OF MADRID, SPAIN.—Madrid is the capital of the Spanish country, and is situated at an elevation of 2200 feet above the level of the sea. It is held that Madrid was founded a few centuries after the Deluge, and preceded Rome by more than a thousand years. This is perhaps a ridiculous story. Of the manners and customs, a recent writer said, that they can only be learned by viewing the habits of the middle classes, as it is next to impossible for a stranger to know anything about the aristocracy, or any-

thing about their habits, as the high rate of living at Madrid is a virtual bar to hospitality. Almost all families, except those of the highest rank, live, like those of the same class in Paris, in flats or stories, each story or flat being a distinct house.

No. 59. THE COURT OF THE ROYAL PALACE AT MADRID.—This immense pile occupies, with its gardens, a space of eighty acres. It forms a square of 470 feet each way, by 100 feet high, and is considered one of the most magnificent palaces in the world. It was built by Philip V. The saloons are beautifully frescoed, and it is rich in statues and marbles. The throne room is really gorgeous. Its library contains over 100,000 volumes, and its armory is superb.

No. 60. CHAPEL OF THE ROYAL PALACE.—This chapel is small but very elegant, and of the Corinthian order.

No. 61. THE ESCORIAL.—The Escorial village derives its name from the escorial of the iron mines, and is considered the eighth wonder of the world. It is an excursion of twenty-four miles from Madrid; one and a half hours by rail. Here is situated the famous convent, bearing the name of the village. This mammoth edifice, second only to the Pyramids of Egypt in size and solidity, was commenced by Philip II, to fulfil a vow made to St. Lorenzo, for the battle of St. Quentin, that if the battle which was fought on the Saint's day should result favorable to him, he would erect a temple to his honor, and also to obey the injunctions of his father the Emperor Charles V, to construct a tomb worthy of the royal family; and most magnificently did he carry out both purposes. The building, which is of solid granite, is 700 feet in length, by 564 in breadth, and was twenty years in building. The exterior of the building is painfully plain. Over the grand entrance are finely carved statues 17 feet high, of David, Solomon, Jehoshaphat, Hezekiah, Manasseh, and Josiah, six of the Kings of Judah, connected with the building of the temple. The body, legs, and arms of each, are of granite, the head and hands are of marble, with crowns on their heads. The chapel is grand and glorious; everything is solemn and sombre. It is 325 feet long, 230 wide, and 330 feet high. The high altar is most superb, 90 feet high by 45 feet wide, divided by jasper columns.

Immediately under the high altar lies the royal tomb, where only kings and mothers of kings can lie, and it is decidedly the most gorgeous as well as the most solemn chamber of death we ever saw. The walls and ceilings of the descending staircase are jasper, the steps marble. The tomb is 36 feet in diameter, and 38 feet high. The walls are covered with jasper, porphyry, and other colored precious marbles. Its shape is octagon, and in the eight sides are twenty-six niches with green marble or malachite sarcophagi, most of which are filled with royal bodies.

No. 62. FRONT OF THE CONVENT AT THE ESCORIAL.—This is one of the most expensive buildings of the Escorial, no wealth seemingly having been spared to make it all that could be desired. Much more could be said of this building, but we must proceed with our journey.

No. 63. MAURESQUE AT MADRID.—We now return to the noisy city, after seeing the eighth wonder of the world, and continue our journey through Madrid. This building is an example of the architecture of the Moors, and is shown on account of its peculiarities.

No. 64. THE FOUNTAIN OF SIBYL AT MADRID.—There are about forty-six fountains in Madrid for supplying the city with water, and this is one of the prettiest. The supply of water to each person is very scant, being only about one-eighteenth of what it is in Paris.

No. 65. THE BRIDGE OF TOLEDO AT MADRID.—Across the Manzanares River are five bridges which appear of gigantic size, when compared with the insignificant river, but at certain seasons freshets make these bridges a necessity. This one is named after the city towards which it leads.

No. 66. VIEW OF THE GRANJA NEAR MADRID.—This palace is situated about forty miles from Madrid. A magnificent road leads to it from the Escorial. Philip V, by whom it was built, intended to make it a perfect Versailles. The gardens are the finest in Spain.

No. 67. CASTLE OF THE REINE AT MADRID.—This is one of the Royal Palaces of Spain, and contains many curiosities of history and art.

No. 68. FOUNTAIN OF APOLLYON AT ARANJUEZ.—Aranjuez is fifty-five miles from Madrid, and we should not fail to stop here for a moment. When the Queen is here the palace cannot be visited. She usually makes it her residence from April till June. The Emperor Charles V was the first sovereign who honored this place by residing here, in the early part of the sixteenth century. The palace contains some very fine pictures by Titian, Jordaens, etc, and is filled with other works of art, but the charm of the place is its lovely gardens, cascades, and fountains. The fountain of Apollyon is one of the proudest of the latter, and stands at one of the entrance gates.

No. 69. ROOM OF THE PORCELAIN AT THE PALACE AT ARANJUEZ.—This gives us a vague idea of the elegance of the interior of the palace. All through it is thus richly adorned with the most beautiful things man has produced.

No. 70. PANORAMA OF TOLEDO.—Toledo is situated on the banks of the Tagus. It is said to be the oldest city of Europe, and to have been built a short time after the flood. It has been celebrated from a remote period for the manufacture of sword-blades, the art having been introduced by the Moors from Damascus, and no cities have been able to rival them in the tempering of swords. Toledo has the appearance of one that had retired from active business and was living on its income.

No. 71. THE CATHEDRAL AT TOLEDO.—The principal object of interest at Toledo is its cathedral. With the exception of the one at Seville, it is the finest in Spain. It was commenced by Ferdinand in the early part of the 13th century, and took nearly three hundred years to finish it. It is 400 feet long, and 200 feet wide. Only one of its towers is finished; the other rises to the height of 330 feet. The guide will tell you as you enter that it was erected in honor of the Virgin before the Ascension, and that she made frequent visits to it in company with St. Peter, St. Paul, and St. James. It is affirmed by all the divines of Spain that St. James, after he was beheaded at Jerusalem, made a journey to Jaffa, and tak-

ing a small boat sailed thence direct to Barcelona, on his way to Santiago, but not wishing to make the overland route, he sailed along the coast of Spain, passed through the Straits of Gibraltar, and steered north to Padrone, some twelve miles below Santiago, and there rested on a stone. He was found by some fishermen, and conveyed to the cave, where he remained in peace for eight hundred years. A monk, who for a long time had seen heavenly lights hovering over the cave, informed the Bishop of Padrone, and, on examination, found the body, and discovered it to be that of St. James. How they came to recognize the remains they did not say. The church was erected on the spot, and the body then removed to Santiago. When Toledo was taken by the Moors, its cathedral was converted into a museum, which was destroyed by St. Ferdinand, who commenced the present edifice. There are many other interesting relics and works of art about this church. The interior of the building is divided into five naves, supported by eighty-four pillars, which are each 24 feet in diameter. The pointed windows are the very perfection of art. The choir contains some magnificent structures, both in wood and marble. One of the sculptured works alone cost $1,200,000. It is the largest piece of sculpture by one artist in the world. The top of this elegant composition alone is 90 feet high, and as wide as the entire chapel. The different chapels are absolutely loaded down with works of art.

No. 72. CLOISTER OF ST. JOHN DA ROIS.—This was formerly the court chapel, and its Gothic architecture is considered the very perfection of the art. It is in a remarkably high state of preservation, and the ceilings, though frescoed three hundred and eighty years ago, are as fresh as if painted yesterday.

No. 73. THE CLOISTER OF ST. MARY THE WHITE is situated in the church whose name it bears, and like most of the cloisters, is noted for its architectural beauty and for its historical associations.

No. 74. THE CASTLE OF ST. CERVANTES.—This old castle in Toledo was named after the most brilliant author Spain ever produced. That wonderful production of his,

Don Quixote, made him famous, and immortalized him for all time.

No. 75. VALLEY OF CIGURAULES.—This gives us a general view of the interesting country over which we have just travelled. It is one of the most fertile and beautiful of all Spain.

No. 76. PANORAMA OF CORDOVA FROM THE CATHEDRAL.—Cordova is a beautiful city, on the right bank of the Guadalquiver. It was formerly the capital of the Moors in Spain, and contained at one time two hundred mosques. At the present time it contains but little to interest the traveller, except the cathedral. It has narrow streets, and is by no means clean.

No. 77. THE COLUMN OF TRIUMPH AT CORDOVA.—This is one of those columns, so common in the old countries, erected to celebrate the victories of the nations, but it is not so elaborate or so handsome as many others.

No. 78 THE CATHEDRAL AT CORDOVA.—This cathedral is 540 feet long, and 387 feet broad. Four hundred and fifty pillars divide it into seventeen longitudinal aisles. These pillars are low, and in the Moorish architecture. They are of all varieties of stones; some of jasper, verde antique, porphyry, and other marbles, and differ as much in their architectural as in their general character; in fact, the cathedral looks more like a place for a Mohammedan than a place for a Christian to worship. The Moorish sanctuary is very gorgeous, of octagonal shape. Its dome is 15 feet in diameter, and is of a single block of marble, carved in the form of a scallop-shell.

No. 79. PANORAMIC VIEW OF SEVILLE.—

> "Fair is proud Seville; let her country boast
> Her strength, her health, her site of ancient days."

This city is beautifully situated on a wide spreading plain of the Guadalquiver. It is not only famous for its oranges and women, as Byron says, but it contains abundant indications of the wealth and power of the people and the sovereigns of Spain. It is a very old city, having been captured by the

Moors as early as 711, and remained forty-five years under the Caliph of Damascus. Seville has given birth to many very distinguished individuals; in ancient times the Roman Emperors Hadrian and Trajan, and in modern times Magellan, the famous navigator, who sailed from here September 20th, 1519, and discovered the straits which bear his name. Seville as a place of permanent residence is perhaps one of the most desirable in Spain. There is not a day during the whole year in which the sun does not shine. The winters are very pleasant. The air is of such voluptuous softness that it reanimates one with youthful feelings.

No. 80. DOOR OF THE ALCAZAR.—The most remarkable of the interesting buildings in Seville is the Alcazar, the residence of the Moorish and the Catholic kings of Spain. The name signifies "the house of Cæsar." The building was commenced in the 10th century by a Moorish king, and was rebuilt by Ferdinand and Isabella. It is a splendid specimen of Moslem architecture.

No. 81. THE INTERIOR OF THE ALCAZAR.—The court of the Alcazar is 90 feet long by 70 feet wide, including the colonnade. There are twenty-four arches opening into it; four large, the others small. The floor is beautifully paved with marble. An elegant fountain formerly adorned the centre. On the north side is a recess where once stood the Moorish throne. There are a great many interesting stories told about this building, and no doubt many of them are true.

No. 82. THE CATHEDRAL OF SEVILLE.—This is one of the most extensive cathedrals in Spain. It is 582 feet long, and 420 feet wide, with a court 150 feet wide. One must ascend the tower to get the full beauty of the whole. The image of Faith on the tower weighs twenty-eight hundred pounds. The marble floor alone cost $125,000. Its organ has fifty-three hundred pipes. In its chapels are some of the grandest gems of the old Spanish painters. There are thirty-seven chapels, each of which contains a world of wealth. Altogether, it is one of the richest and most impressive places in the whole world

No. 83. PILATE'S HOUSE, SEVILLE.—This is one of the most interesting sites in Seville. It was constructed at the commencement of the 16th century. It is said to be an exact fac simile of the house of Pontius Pilate at Jerusalem. This really rich specimen of Saracenic architecture now belongs to the Duke Arcola, who has lately had the whole building restored. It is very beautiful, and finely paved with variegated marble.

No. 84. PILATE'S HOUSE.—In the centre of this court is a beautiful fountain of alabaster, supported on four dolphins and surmounted by the bust of Genius, while the surrounding columns, twenty-eight in number, form twenty-four beautiful arches; in the four corners are the statues of Ceres, Pallas, and other gods.

No. 85. PLACE SAN FRANCISCO, SEVILLE.—This will give us a fair view of the streets of Seville.

"Here Folly still his votaries inthrals,
And young-eyed Lewdness walks her midnight rounds;
Girt with the silent crime of capitals,
Still to the last kind vice clings to the tottering walls."

No. 86. PANORAMA OF CADIZ.—Cadiz is an immoral place, and water is also very scarce there.

"Oh, never talk again to me
Of northern climes and British ladies;
It has not been your lot to see,
Like me, the lovely girl of Cadiz.
Although her eye be not of blue,
Nor fair her locks like English lasses,
How far its own expressive hue
And languid azure eye surpasses.

* * * * *

"In each her charms the hearts must move
Of all who venture to behold her;
Then let not maids less fair reprove
Because her bosom is not colder:

Through many a clime 'tis mine to roam
  Where many a soft and melting maid is,
But none abroad, and few at home,
  May match the dark-eyed girl of Cadiz."

Thus saith the poet. The proof is not seen in our picture.

No. 87. PANORAMA OF CADIZ.—The Alameda is the favorite promenade for the rank and beauty of the city during the summer months. It occupies the northeastern ramparts of the city, and here the beautiful Gaditanes may be seen in all the elegance of its native splendor. Cadiz possesses two cathedrals, the oldest of which is used as a parish church and contains nothing externally or internally to attract attention. The new cathedral adjoining the old is very grand and impressive. It is divided into three immense naves, supported by one hundred and fifty beautiful Corinthian columns.

No. 88. PANORAMA OF CADIZ.—As a naval depot, Cadiz is probably unmatched in the world. Its streets are narrow but well built, and it is delightfully located. It is a great wine mart, and a thriving city in all things except morality.

No. 89. VIEW OF GIBRALTAR.—This is the most singular-looking mountain in the world, and one which a celebrated writer says "can neither be described by pen nor pencil." The eye is never satisfied with gazing. Its history is remarkable for the sieges it has borne, and one of which lasted for four years. Here the whole combined forces of France and Spain were brought into action, but it was of no avail. The floating batteries were set on fire with red-hot shot; the magazines blew up, and the garrison were obliged to rescue their enemies from the waves, since which time Gibraltar has remained not only the brightest gem in the crown of England, but a bridle in the mouths of France and Spain. The fortress stands on the west side of the mountains, a rock projecting into the sea nearly three miles, being nearly three-quarters of a mile in breadth. The north side which connects it with the land is perpendicular and wholly unapproachable. The south and east sides are steep and rugged.

No. 90. PANORAMIC VIEW OF MALAGA.—Malaga is the chief seaport of Andalusia, and is one of the most important cities of Spain. It is situated in the centre of a wide bay, bordered by lofty mountains, and flanked by picturesque ruins of its ancient fortifications, which cover the hills on the east. The city commands an immense trade in wines, raisins, and other fruit, such as grapes, figs, and almonds, it being a commercial city. There are neither pictures nor works of art to examine; the principal building is the cathedral, which was erected in the 17th and 18th centuries.

No. 91. PANORAMIC VIEW OF GRANADA.—Granada is situated on a beautiful plain on the banks of the river Darro. Those who have read Prescott's "Ferdinand and Isabella" and Washington Irving's "Alhambra" are very familiar with the matters of interest at this beautiful place. It was originally a fortress founded by the Moors in the 10th century. In 1226 it became the capital of the new kingdom of Mohammed Alhamar, in whose hands it continued until conquered by Ferdinand and Isabella, in 1492. After unsuccessful efforts to convert the Moors, they were finally expelled from Spain in 1609 and 1610. The plain on which Granada is situated is one of the most lovely in the world, being nearly two thousand feet above the level of the sea. On the north are beautiful mountains, the Sierra Nevadas, the summits of which are always covered with snow, moderating and cooling the atmosphere with refreshing breezes. Its gushing fountains, its terraced gardens, its domes and minarets and steeples present from the distance a beautiful scene and proclaim its Oriental origin.

No. 92. THE ALHAMBRA.—The great charm and object of interest is of course the Alhambra, a peculiar mass of houses, towers, and fortifications. This acropolis of Granada is situated on the top of a very high hill which overlooks the city and projects into the plain. It was the residence of the Moorish sovereigns for two hundred and fifty years, when its degradation commenced after the capture of the city. The beautiful gilding of stucco and ornamental arabesque with the whole gossamer fabric was polluted with *whitewash*, and

became a prison for convicts and thieves. For two centuries it remained in the possession of keepers, who used the best apartment for donkeys and sheep.

No. 93. ANOTHER VIEW OF THE ALHAMBRA.—It is expected in a few years by the gentlemen in charge of the work, that the Alhambra will be fully equal in loveliness to what it was in its palmy days, when the poet described it as "a palace of transparent crystal; those who look at it imagine it to be the ocean. My pillars are brought from Eden, my garden is the Garden of Paradise; of hewn jewels are my walls, and my ceilings are dyed with the hues of the wings of angels. I was paved with petrified flowers, and those who see me laugh and sing."

No. 94. COURT OF THE LIONS AT THE ALHAMBRA.—All the best apartments open into the Court of the Lions, a large portico with one hundred and twenty-eight pillars of white marble, of airy lightness. In the centre is an alabaster fountain resting on the backs of twelve lions of marble. The marble floor is cut into channels for the running water. Around the fountain are numerous inscriptions in Arabic, which translated signify, "Blessed be he who gave to Inman Mohammed a mansion which in beauty exceeds all other mansions, and if not so, here is a garden containing wonders of art, the like of which God forbid should elsewhere be found." Look at this most solid mass of pearl glistening all around, and spreading through the air its showers of prismatic bubbles, which fall within a circle of silvery froth and flow amid other jewels, surpassing everything in beauty; nay, exceeding the marble itself in whiteness and transparency. To look at the basin one would imagine it to be a mass of solid ice and the water to melt from it, yet it is impossible to say which of the two is really flowing, etc. The gardens which surround the Alhambra are filled with orange, lemon, myrtle and pomegranate trees.

No. 95. HALL OF THE TWO SISTERS.—So called from the two immense slabs of marble which pave the centre of the floor. The walls and ceilings of this room are also most exquisite. There has been a great deal of argument in regard to the

origin of these halls. Whence came the designs? Thus it happened. The great architect had wrought out a burning blue sky with a plain bell dome, after the manner of the Romans; but his soul was not satisfied, and he sat on his prayer carpet between the pillars looking up, praying to Allah for more divine wisdom. At that moment came dancing in with shell-shaped castinet, calabash, guitars, cymbals, a band of Christians and negro slaves waiting for their mistress, Nourmahal, the light of the world. Wanton in their joy they flung about their arms, which mingling together, black and white, just like night when changing into day, and they began to pelt each other with handfuls of snow which lay there in huge baskets. The snow on the black faces fell as the swan's-down, but on the fair faces it was as whitened dew on early roses. Then, tired of this amusement, they began to toss hundreds of snow-balls up to the dome, seeing which could make the most snow adhere to the hollow globe, and when one obtained the victory she laughed with a laugh that was as a peal of silver bells. Then the architect, looking up to the ceiling at the snow hanging in bosses, fell on his knees and thanked Allah for so graciously answering his prayer.

No. 96. THE RUINS OF THE ALCAZAR.—This picturesque old pile is the resort of many visitors, owing to its lovely situation, and the old Moorish relics it contains.

No. 97. FRONT OF THE PALACE OF CHARLES THE FIFTH—This is another of the old landmarks of Spain, the former residence of the famous Charles V, Emperor of Germany and King of Spain. He was one of the greatest enemies of Luther and the Reformation.

No. 98. THE TOWER OF JUSTICE AT THE ALHAMBRA.—On the tower above the outer gate an open hand is sculptured, and above the arch a key. The Moorish legend is that these gates would never be opened to the Christian until the hand took the key. It seems that there were some 25 feet of solid masonry between them, so it was not very probable. Inside of the arch in the niche is a miraculous wooden image by St. Luke, which is shown to the visitor.

No. 99. PANORAMIC VIEW OF ALICANTE.—Alicante is a commercial town situated on a rock about 400 feet high. There is nothing in the town worthy of particular mention. It occupies a position towards Granada very much as Jersey City does to New York, and is about as worthy of a visit. It has a private gallery of paintings which contains one thousand very good pictures. Its streets are narrow and crooked, and perhaps if plenty of time is to be had, the climb up to the fortress into the fort and castle will pay for the labor.

No. 100. PANORAMIC VIEW OF BARCELONA.—This important city is of great antiquity, and was founded two hundred years before the Christian era. It is protected by the strong fort of Monjoui. It stands at a distance to the southward, and commands rather than defends the town. It is divided into two parts by the Rambler, a most beautiful street, the principal promenade of the citizens. There are also other beautiful drives and walks on the ramparts. There is a very fine cathedral here, which is dedicated to the patron saint, St. Alaba, who suffered martyrdom in the early part of the fourth century; it is said that here Saul ascended into heaven in the invisible form of a dove. The fountains of Barcelona are very numerous; they are fifty in number, and many of them are very beautiful. It will be remembered that these fountains are used by the populace in place of wells, or of the water being in the streets according to the very comfortable and convenient American fashion.

No. 101. SARAGOSSA.—This ancient city is said to have been founded by Phœnicians, and raised to a state of great importance by Julius Cæsar, and here the Veteran Legion was stationed. It is situated on the Ebro in the midst of a fine plain. On the 15th of July, 1808, the city was besieged by the French; the siege lasted until February, 1809, when it surrendered, having lost forty thousand persons; ten thousand killed, and thirty thousand by hunger and pestilence. Here is the celebrated Cathedral of El Pillar, so called from containing the identical pillar on which the Virgin Mary alighted when she descended from heaven. On this pillar stands a small black image of the Virgin, said to be carved

by St. Luke. Its blackness is accounted for from the fact that she was much tanned from her flight into Egypt. The image is continually working miracles; legs, arms, and eyes are restored by the application of the oil from her lamps. It is generally expected that the lost member will be represented by one of silver; if that be not possible, wax will be accepted. There are few persons who have not lived in Spain who can conceive to what extent the Virgin Mary is here worshipped. Nearly every cathedral is dedicated to her, and the people think that she reigns supreme above the Father and the Son. That she controls and calms the anger of her Heavenly Husband, and commands an obedience from her Son, she being superior to him by reason of her humanity, and that he saves alone through her intercession. There is only one large wide street in this city, and it runs the entire length of the town, connecting the river with the market-place. The houses all bear testimony of the memorable siege. Saragossa has most miserable dirty houses, built mostly of brick, and three stories high.

JOURNEY E.

NOTE.—This Journey may be preceded by No. 1 to 100, Journey A, or No. 1 to 35, Journey E, then Journey A, and then this.

OUR present journey will include Egypt, Palestine, Syria, Turkey, Greece, and India, embracing the most interesting points.

No. 1. OUR VESSEL GOING INTO PORT.—With the permission of the audience we will make a journey this evening by magic, through some of the interesting portions of Egypt, Palestine, and *Syria*, then after flying over to Constantinople and Athens, we journey off to India. We take ship at the port of Naples, and in about three days, if the weather be pleasant, we are at the busy city of Alexandria.

No. 2. ALEXANDRIA.—This city was founded three hundred and twenty-three years before Christ by Alexander the Great, and stands near the western mouth of the Nile, between the Mediterranean Sea and Lake Mareotis. There are but few objects to detain the traveller more than one or two days. Here you will find great amusement in the novelty and drollery of the scene around you. Mr. Russel gives a most amusing and faithful description of it.

He says: "An Egyptian donkey is the smallest imaginable animal of the species, the average height being from three and a half to four feet. These little fellows carry incredible loads apparently with ease. The boys follow them belaboring them with sticks, and ingeniously poke them in the ribs or under the saddle-strap, and then commence beating each other. A row of camels stalks slowly by and look with quiet eyes at the increasing din."

The square of the consuls is the centre of European Alexandria. The houses which surround it have no particular character. On this square are bankers, steamship offices,

and the dwellings of most of the consuls. But few remains of ancient Alexandria exist. One of the best known of these is what is called Pompey's pillar. Its height, including the shaft, capital, and pedestal, is 100 feet, the diameter of the base is 10 feet. It is of red polished granite, elegant and in good style, but the capital and the pedestal are rough and unfinished. An inscription on its base in Greek records its erection in honor of the Emperor Diocletian, but the probability is that it was only a re-erection, and that it had formed a part of some ancient Egyptian temple.

No. 3. CLEOPATRA'S NEEDLE.—There are in reality two of these obelisks, one however only standing erect, while the other is lying down and nearly covered with earth. They are of red granite, and formerly stood before the Temple of Neptune at Heliopolis. Mehemet Ali gave the fallen one to the British government, but they concluded it would be hardly worth the money it would cost to remove it. There is one in Rome, and one at the Place de la Concorde, Paris, very similar, and of the same stone. These are both covered with hieroglyphic inscriptions. They are between 7 and 8 feet in diameter at their base, and 65 to 70 feet high. They were quarried 1495 B. C., and are therefore now thirty-three hundred and sixty-nine years old.

No. 4. CAIRO.—This is the point whence all the boats now start to make the ascent of the Nile. Nothing below that is deserving particular notice. Cairo contains a population of 400,000 inhabitants. It is by far the largest city in Egypt, if not in Africa. It is surrounded by walls, at one angle of which stands a citadel. One having a keen sense of the ridiculous, will find no greater amusement than that of sitting upon the portico of one of the hotels of the city, and witnessing the imposing scenes of excitement going on before the doors from morning to night. Dragomans, donkeys, and drivers, doing dreadful deeds, distract one almost. Mountebanks, dancing dogs, relic merchants, snake charmers and swallowers, and monkeys also come in and contribute their share of the sport. It is immense.

No. 5. THE PALACE OF SHOOBRA.—An examination of the palace and the gardens of Shoobra is very interesting. They are situated about four miles from the city of Cairo. The road leading to them is about 120 feet wide, shaded all the way with beautiful acacia trees. In the centre of the magnificent garden stands a fountain inclosed by a covered corridor. The inclosure is about 300 feet square, covered with water. The pilasters surrounding the fountain are of beautiful marble, and the water issues out of the mouths of some forty alligators. The corridor, running around the water, is beautifully paved with marble; at each corner of the square is a room fitted up with divans. This is the playground of the members of the Pasha's harem.

No. 6. THE PALACE GHEZIRAH.—This is one of the palaces of the Pasha of Egypt. It is very beautiful in its design, and very exquisitely furnished. So appreciative were the old monarchs of the services of their architects, who constructed such elegant palaces as these for them, that they cut off the hands and put out the eyes of the poor artisans, lest they should erect other palaces as beautiful.

No. 7. THE TREE OF THE VIRGIN AT HELIOPOLIS.—Heliopolis is situated a short distance to the northeast of Cairo, and is visited by most tourists who can spare the time. It is supposed to be the ancient city of On, mentioned by Moses, and was the residence of Potiphera (the servant of the sun), whose daughter Asenath was the bride of Joseph after his elevation to power. An interesting obelisk stands here, which was erected, we learn from the inscription upon it, 1740 years before Christ. If correct, the obelisk was standing where it now stands when Joseph was made governor of Egypt. Not far from this obelisk is a fine old sycamore tree, under the shade of which, according to monkish tradition, Mary rested herself during the flight into Egypt by Joseph, herself, and the infant Jesus, to escape the massacre at Bethlehem, and where, it is said, they turned the salt and muddy water of the fountain near by into a sweet and limpid source. Of course, we must believe what we desire of this story, but the tree is, indeed, an ancient one.

No. 8. THE PYRAMIDS OF GIZEH.—Of course, all visitors to Cairo make a visit to the Pyramids, and they should be left usually until the last, because after one has made the ascent to the top, and rode there and back again, he will neither want to walk nor ride for several days to come. The Pyramids, as you approach them, seem equally large at a distance of six miles as at one. Arriving at the base of the great Pyramid, and seeing the enormous size of the mass of stone of which it is composed, the sense already produced by this edifice is still further increased. The large Pyramids are three in number, and named after their reputed builders. The first has lost several layers from the top, which has reduced its height about 30 feet. Its height is 780 feet, and it is 764 feet square at the base; the area covered by it is thirteen and one-half acres. What their purpose was we know not. They are built of blocks of limestone, some of which have been doubtless quarried near the spot, and the rest brought from another quarry. They were originally covered with blocks of marble or slabs of granite; they have been removed with the exception of those near the top. The ascent is quite difficult and sometimes dangerous, as the steps of the Pyramid vary in height from 2 to 4 feet. The great Pyramid was supposed to have been built nine hundred years before Christ, and that one hundred thousand men were employed 20 years in the construction of it. Modern students are disposed to give them a much higher antiquity. Many date them as far back as the time of Abraham, 1921 years before the birth of Christ. The interior of the great Pyramid of Cheops is reached by an inclined plane, the entrance of which is some feet above the base, and is made up of several chambers—the king's chamber, the queen's chamber, etc. In one of them is a large stone coffer, one corner of which has been broken away, and about which there are a great many speculations. All that has been contained in this monument has not been probably explained or explored.

No. 9. THE SPHINX AND THE GREAT PYRAMID.—At a short distance from the Pyramids is the Sphinx, as much greater than all other Sphinxes, as the

Pyramids are greater than all other tombs. It is now so covered with sand that the human part only, or the head and body are visible. The whole figure is made of one solid rock, with the exception of the fore-paws, and worked smooth. The Sphinx was the local deity of the Egyptians, and was treated by them with divine honors. Immediately under his breast an altar stood, and the smoke of the sacrifice went up into the gigantic nostrils, now vanished from his face. Its height is 143 feet; the circumference around the forehead 102 feet; the paws of the leonine part extended 50 feet. In front an inscription cut on one of the paws has been translated by Doctor Young as follows:

"Thy form stupendous here the gods have placed,
Sparing each spot of harvest-bearing land;
And with this wondrous work of art have graced
The rocky isle incumbered once with sand;
And near thy Pyramids have bid thee stand;
Not that fierce Sphinx that Thebes erewhile laid waste,
But great Latona's servant mild and bland;
Watching that prince beloved who fills the throne
Of Egypt's plains, and calls the Nile his own.
That heavenly monarch (who his foes defies),
Like Vulcan powerful, and like Pallas wise."

Sphinxes, yea *rows* of them, abound here, their ugliness as great as their number.

No. 10. A NILE BOAT, OR DAHABIHEH.—This is a necessary article to the visitor on the Nile, who desires to inspect the ruins that lie near its banks. One must be hired at Cairo together with the crew. If you get through with them without boisterous behavior on their part, you will be fortunate. It is hardly possible to imagine anything more magnificent and enjoyable than this ride along the Nile, provided your company is congenial, and your crew honest and praiseworthy. You carry your food with you, your shelter and your occupation; you stop at will and proceed at will; and sail up the Nile, which ought to be an exquisite enjoyment.

No. 11. THE COLONNADE OF THE TEMPLE OF DENDERAH.—This is one of the best preserved temples of

Egypt. It is of great extent, and comprises many buildings besides the temple proper. It is inclosed by a brick wall, in some parts 35 feet high and 15 feet thick. The capitals of the columns are ornamented with the heads of Isis, the most of which are now defaced. They were defaced by the early Christians in their zeal against idolatry.

No. 12. THE HALL OF COLUMNS AT KARNAK.—Karnak, one of the ancient cities of Thebes, was formerly the great capital of Central Egypt. No writing can give an adequate impression of the effect produced by these temples, sphinxes, colossal statues, and sculptures of various kinds. To have seen the monuments of Cheops is to have seen the Egyptians as they lived and moved before the eyes of Moses. To have seen the tombs of Cheops, is to have seen the whole religion of the Egyptians at the most solemn moments of their lives. According to the Greek poets this was the city of a hundred gates, from each of which it could send out one thousand armed men.

The Hall of Columns is a part of the great temple, and is formed of ranges of columns (covered with inscriptions), one hundred and twenty in number, 63 feet high, and 12 feet thick; placed about 18 feet apart, so that one of them, having fallen out of the perpendicular, is supported by its neighbors. It is known that this column has been in this position about one hundred years.

No. 13. THE PALACE OF LUXOR.—The Palace of Luxor, though inferior to those of Karnak, is of vast dimensions. Its principal entrance is most magnificent; on either side of the doorway stood two obelisks, each formed out of a single block of red granite, 80 feet high, and 8 feet square; most beautifully sculptured, and decorated with hieroglyphics. Many of the tombs here are 400 feet in depth.

No. 14. THE TEMPLE OF EDFOU.—This, without exception, is one of the grandest and best preserved monuments of Egypt. It was commenced one hundred and eighty years before the Christian era. Its entire length is about 400 feet; the breadth 200 feet. The two towers have each 250 steps to

the top; there are many spacious rooms on the different floors. A charming view of the Nile Valley may be had from the top of the towers, as well as a good idea of the arrangement of the temple. We first enter the great court, 141 feet wide by 153 deep. It has thirty-two columns around its three sides, no two of which are alike. It consists of a great many courts of various sizes, representing various styles of architecture. It contains considerable sculpture, most of which is of a religious character. The ceiling and sides of some of the rooms are perfectly *covered* with bas reliefs, some of which are coated with imperishable blue.

No. 15. FISHERMEN ON THE NILE.—The cataracts of the Nile are very similar to the rapids on the St. Lawrence. There is no fall from any precipice, but the river cuts its way through ridges of granite rocks, and rushes through various channels with great force, requiring skilful pilots to enable the boats to be safely navigated. We have in our picture a number of fishermen exercising their patience.

No. 16. PHILAE.—Philae is a little island only a quarter of a mile long, but it is crowned with a long line of majestic temples and colonnades. Its principal ruin is that of Isis. It is modern compared with that of the old Egyptian style of architecture. There is a double corridor supported by thirty-six pillars, many of which were never finished. In one of the rooms of the temple may be seen, on a small scale, a representation of the death of Osiris; also his embalmment, resurrection, and enthronement as judge of the dead. To the east of the great temple is a square, open building, the four sides of which are composed of pillars supporting an architrave. This is plainly shown in our picture. It was here that the Romans signed, in 451, the articles of peace with the Bedouins, who were the last worshippers of Isis on the island.

No. 17. THE PROPYLON OF THE GREAT TEMPLE.—This vast doorway gave access into the inclosed area of the temple, and is a good illustration of how profusely those buildings were decorated, and covered with sculptures and hieroglyphic inscriptions. It is one of the best preserved examples of ancient hieroglyphics in existence.

No. 18. TEMPLES OF IPSAMBOUL, EGYPT.—At this place there are the ruins of two magnificent rock-hewn temples, hewn out of the solid sandstone, and most elaborately adorned with colossal figures and hieroglyphics. One looking upon these, fairly trembles with a feeling of his insignificance.

No. 19. JAFFA, HOLY LAND.—Having left the ruins of Egypt, we now come to what must be still more interesting to those who embrace the Christian religion, the section usually called "The Holy Land," and we enter it by the gate of Jaffa or Joppa. To us the chief interest of this city is in its having been the home of Dorcas, and the scene of the remarkable vision of the Apostle Peter, in which he was made to comprehend, that for the future the privileges of the Christian dispensation were not to be confined to the Jews. (See Acts 10.) The foreground of our picture is a cemetery planted with aloes. This city, as you see, rises in the form of an amphitheatre, and is surmounted on the top by a round castle. The houses are principally built of stone, and the streets are particularly narrow and dirty, and badly paved. The town looks well though, at a distance, surrounded as it is by beautiful orange and lemon trees, and tall waving cypresses. There is a tradition that in this port Noah built his ark. It was a port of importance in the time of Solomon; and here Hiram, King of Tyre, brought the cedars of Lebanon for the building of the Temple. The house of Simon the tanner, where Peter, while praying on the housetop, had the vision of the angels, who commanded him "to rise, kill and eat," is shown; and it was from Jaffa that Jonah embarked.

No. 20. LYDDA.—Lydda or Lood is on the way from Jaffa to Jerusalem, and here may be seen the ruins of the Church of St. George, so often alluded to in the writings of the Crusaders. This building was erected in the 12th century; a part of the wall remains, overgrown with creepers, and presents a very picturesque appearance.

No. 21. RAMLEH.—This is supposed to be the ancient Ramleh and home of Joseph, by whose care the rights of burial were obtained for the body of Christ. When the Crusaders invaded Palestine, Ramleh and Lydda were the first

two places to fall into their hands. There are three convents here, the Greek, Latin, and Armenian. Likewise two handsome Turkish mosques, one of which contains the fine marble tomb of Ayoub Bey.

No. 22. JERUSALEM.—Passing along we come upon the ancient city of Kirjath-Jearim, where the ark of God remained until David took it to Jerusalem, and now we come in sight of the Holy City. An Italian poet describes the effect produced upon the Christian army on entering Jerusalem in very beautiful lines, from which we quote a single verse:

> "At first, transported with the pleasing sight,
> Each Christian bosom glowed with full delight;
> But deep contrition soon their joy suppressed,
> And holy sorrow saddened every breast;
> Scarce dare their eyes the city walls survey,
> Where, clothed in flesh, their dear Redeemer lay,
> Whose sacred earth did once their Lord inclose,
> And where triumphant from the grave He rose!"

Much depends upon the side from which the city is approached for the first time. The view which we present is taken from the Mount of Olives. It could hardly have been equalled when Jerusalem was in its meridian splendor. The whole of the southern part of the city was taken up with the Temple, and behind the palaces and fortresses of Zion the city of David. Even now the view is very impressive, embracing, as it does, the whole of the city. Well might our Lord when looking at it, knowing the distress and ruin that were to come upon it, break out in that lamentation, "O, Jerusalem, Jerusalem, thou that killest the prophets," etc.

No. 23. AN ANCIENT OLIVE TREE AND THE GARDEN OF GETHSEMANE.—Here is supposed to be the spot where our Saviour suffered the agony and bloody sweat, and where Judas betrayed him with a kiss. The wall incloses eight venerable olive trees, the largest and oldest-looking being on the brow of the hill. The garden is now in possession of the Latin Christians, and the Greeks are inclosing a rival garden on the other side of the road. A monk here points

out the spot where Judas accused his Master, and expects two francs in return for the service. Among the stories which are told here by these monks is, when they show you a place from whence Christ made his ascension, they say there were originally two footprints in the walk, but the Moslems stole one of them. This is as bad as crawling into a hole and taking it in with you.

No. 24. THE MOUNT OF OLIVES AND THE TOMB OF ABSALOM AND ST. JAMES.—Following on the course of the Kedron we come to the tomb which is supposed to have been that of Absalom, the rebellious son of David. The habit of throwing stones at this monument, to mark the detestation of Absalom's conduct, has accumulated large heaps at its base. In close proximity to Absalom's pillar, as it is called, is another tomb which can be seen; it is cut out of the solid rock. The entablature is supported by two roughly-hewn Doric pillars. It is said to be that of St. James, who was reputed to have been the first bishop of Jerusalem. Among the most remarkable of the holy places in Jerusalem is the Church of the Holy Sepulchre, situated in the southeast corner of the city, on the stony hill known as Acra. The quarrels for the possession of this church brought about the Russian war. It was first built by order of Constantine in the early part of the 4th century. The part shown in our picture belongs to the most ancient part of the building. The sepulchre occupies a position directly beneath the modern dome. This it is pretended not only covers the site of Calvary and the tombs of Joseph and Nicodemus, but also the place where the Saviour appeared to Mary Magdalene as a gardener, where Christ appeared to his mother after the resurrection, where Constantine's mother found the true cross, and numerous other important places. There are no less than forty-six places pointed out as sacred. Close beside the dome stands the Mosque of Omar, which he erected that he might have the privilege of praying as nearly as possible to the church without interfering with the rights of the Christians. The history of this church is full of interest, so much so as to sufficiently repay you for reading the same.

No. 25. THE MOSQUE OF OMAR.—To the Moslem the Mosque of Omar, which occupies the site of Solomon's Temple, is the place of all places. It is an octagonal building, 1500 feet long by 1000 feet broad. Before entering the mosque visitors must take off their shoes and replace them by slippers, for the feet must be in some way covered so as not to profane the holy ground. Moslems generally enter in their stocking-feet. The interior is most magnificent. In the centre lies a large irregular stone, nearly fifty feet in diameter, surrounded by a beautiful iron railing. Over the whole is suspended a canopy of variously colored silks, covered with old dust. To this stone this gorgeous temple owes its origin and existence. It rises about five feet above the marble floor, and it is in itself the highest point of the top of Mount Moriah. The Moslems believe that it fell from heaven. Underneath the rock is the cave where Mahomet rested after his flight from Mecca to Jerusalem. It is believed that the walls beneath it do not sustain it, but that it hangs in the air, and the walls are "only in case of accident!" In this cave every prayer made there is supposed to be granted. Underneath the cave is an immense well, which the Mohammedan believes contains the souls of the departed, and where they are supposed to rest until the resurrection.

No. 26. THE MOSQUE OF OMAR.—Until a very recent period no Christian was allowed to enter this mosque, but now there is little difficulty in obtaining access to the most sacred places of the temple of the Moslems.

No. 27. THE MOSQUE OF OMAR.—Omar it will be remembered was the father-in-law of Mohammed, and at one time was the conqueror of nearly all of Egypt. He was a good, liberal caliph. It is impossible to enter the Holy Sepulchre here without awe, for whether it be the actual place described by the Bible or not, for fifteen hundred years kings, queens, knights, and holy pilgrims have knelt here and prayed, believing it to be the identical spot "where Christ triumphed over the grave and disarmed death of his terrors."

No. 28. THE WALL OF SOLOMON, OR THE JEWS' WAILING-PLACE.—This is a small area on the west of the

wall which forms the foundation of the Mosque of Omar. Here is where the Jews collect to cry and lament over the fall of Jerusalem and the destruction of the Temple. The stones are worn smooth with their kisses. It is a most affecting scene to behold them here, of all ages, male and female, every Friday, crying and lamenting as they do.

No. 29. THE ARCH OF ECCE HOMO.—This arch is supposed to mark the spot where Pilate brought our Lord out to the people with the expression, "Behold the Man." Marinus Sanulus, in 1321, speaks of this lofty arch, against the stones of which our Lord rested as he bore his cross. Since then it has been known as the Arch of Ecce Homo, and such it remains to the present day.

No. 30. GENERAL VIEW OF THE MOSQUE OF OMAR AND THE CITY OF JERUSALEM.—Before leaving the city of Jerusalem let us have one more view embracing nearly the whole of the Mosque of Omar, with that of El Aksa. It is taken from the northwest corner of the Temple area. The hill to the right is known as the Hill of the Evil Counsel, and is separated from the city by a valley formerly known as the Valley of Hinnom, noted as having been the scene of the idolatrous rites of Moloch.

No. 31. BETHANY.—A short walk across the Mount of Olives brings us to Bethany. Of all the places named in the Scriptures perhaps none calls up so pleasant a picture as that of Bethany, the home of Lazarus and his sisters. The tomb of Lazarus is said to be shown in this view.

No. 32. BETHLEHEM.—An hour and three-quarters' travel from Jerusalem brings us to Bethlehem, which next to Jerusalem stands first among the holiest places on earth, and next to Jerusalem, contains more attractions to the Christian traveller than any other spot on the globe. The town presents a very fine and imposing appearance at a distance. It contains about twenty-five hundred inhabitants, nearly all of whom are Christians. Here is located the Cave of the Nativity, around which Greeks, Latins, and Armenians worship in common. The church here is the oldest Christian church in existence. It was erected in the early part of the fourth cen-

tury by Helena, the mother of Constantine. Its ceiling is composed of beams of cedar from the forest of Lebanon. We are shown in the Chapel of the Nativity the place where Christ was born of the Virgin Mary. A silver star shows us the identical spot in the centre of the church. Immediately above this star is another of marble, said to be under that point of the heavens in which the Star of Bethlehem stood stationary, and marked out the birthplace of our Saviour.

About twenty feet from the silver star is a small recess, hollowed out to represent the ruins of the manger. In front of the manger is the altar of the Magi.

No. 33. THE TOMB OF RACHEL.—About a mile from Bethlehem is a small Mohammedan mosque, which covers the spot which tradition has assigned as the place where Jacob buried his best beloved wife Rachel, the mother of Joseph and Benjamin. Although we may be disposed to discredit the authenticity of this or any other holy place, there can be no doubt that we have before us the scene of the most important event in the history of this world, and that it was within a short distance of this spot that the babe of Bethlehem was born, and that in the plain before us the cherubim heard with one another, not unmixed with fear, the advent of the Saviour, and that these hills re-echoed with the angelic song that hailed the coming Messiah.

No. 34. WOMEN OF BETHLEHEM.—Without doubt Ruth, Naomi, and Mary, and the other women of the Bible of whom we read, were similar in appearance to those shown in this picture. The manners and customs of the East are so little liable to change, that in looking on the scenes of to-day, they reproduce the scenes of times long since passed. The people of Bethlehem are noted for their violent and quarrelsome nature. If there is a row anywhere about they are sure to be mixed in it. No doubt the courage of David and his captains was due to this feature of the native character.

No. 35. HEBRON.—Of all the spots of Palestine, Hebron appears to be the oldest. We find it mentioned in the time of Abraham. It was here that the father of the Jewish people first began to enter upon the possession of the land that

his descendants were to possess; for here it was, on the occasion of the death of Sarah, he purchased of the Hittite the cave of Machpelah. Here in later times was the capital of David's early reign, and from that time to the present time the city has always stood where Hebron now stands. The distance of Hebron from Jerusalem is about twenty miles. Some of the pools which are mentioned as early as the time of David are still in existence here. The cluster of grapes which the spies cut down is said to have grown near Hebron. Hebron is still noted for its vines.

No. 36. THE CONVENT OF MARSABA.—This castle convent is situated in the deep ravine, down which the Kidron runs in its course to the Dead Sea, from the shore of which it is about five miles distant. It is one of the most singular and picturesque buildings in Syria. It is built in the side of the rocks which overhang an immense precipice. On the projecting cliffs are towers, chapels, and terraces. Part being artificial and part natural, it is hard to tell which is which. The church and the cells of the monks are interesting. St. Saba was born in 439, and founded this convent in 483. Females are not allowed to enter it.

No. 37. THE JORDAN WHERE CHRIST WAS BAPTIZED.—This is supposed to be the place where John baptized the Saviour; where the Israelites crossed; where Elijah divided the waters and passed over with Elisha, ascending into heaven from the opposite bank, and where Elisha, on whom the mantle of Elijah had fallen, smote the waters and again divided them. During Easter, the Monday of the Passion week, the Christian pilgrims from all parts of the world come to bathe in the Jordan at this spot.

No. 38. NABLOUS.—This village is situated about thirty miles north of Jerusalem, and is the place where our Lord held the conversation with the woman of Samaria; the place where the Samaritan Temple stood; where in earlier times the blessings and curses of the law were pronounced from Mounts Gerizim and Ebal, the one on the north side of the valley and the other on the other side; where in times still more remote, the bones of the patriarch Joseph were laid,

and where several other incidents of the Old Testament history took place. Nablous is supposed to be the ancient Sichem.

No. 39. NAZARETH.—Still going northward we come to Nazareth, the scene of the Annunciation, and where the childhood and early manhood of our Lord was spent; where "he increased in wisdom and stature and in favor with God and man." It is beautifully situated on the western side of one of the loveliest valleys in Syria, surrounded by beautiful fields, gardens, and orchards. A Latin convent here contains the Church of the Annunciation, and the house of Joseph and Mary. The kitchen, parlor, and bedroom of the Virgin are shown, and the precise spot on which the angel and Mary stood at the moment of the Annunciation.

No. 40. TYRE.—The great city of Tyre, which is so eloquently and magnificently described by Ezekiel in his prophecy, chapters 27 and 28, is now represented by an insignificant village. Many efforts have been made to revive it, but with little success. The circumstances that made ancient Tyre what it was do not now exist. It was founded twenty-seven hundred years before the Christian era, and is probably one of the most ancient cities of the world. Its king, Hiram, and Solomon, were very good friends. Not very far from the city are the wells of Solomon, and the aucient aqueduct for conveying water to the city. Now, however, the natives have to buy their water supply.

No. 41. A WATER SELLER AT TYRE.—In old times "the merchants of Tyre were princes, and her traffickers the honorable of the earth;" such is far from the case at present. Of the two animals before us, the ass looks to be the more intelligent and amiable creature. The water is carried in earthen jugs, fastened upon the ass in the manner shown in the picture.

No. 42. TYRIAN LAUNDRESSES.—The carrying of water appears to be one of the great occupations here. Its scarcity and its great necessity in that climate make the supply of it, in small quantities, the constant employment, for the women especially. This, however, is the case in many parts of the world beside.

No. 43. TIBERIAS AND THE SEA OF GALILEE.—Our visit to Tyre has taken us too far north, and we must return southward and inland to Tiberias, the principal town on the Sea of Galilee as it is often called. This sea, as you know it is said, extended to the Jordan, and is surrounded on all sides by steep hills. The level of the lake is about 600 feet above the level of the Mediterranean. This neighborhood was the scene of many incidents in our Lord's life, yet to some it seems uncertain whether or not he visited this place. It is only five hours' journey from Nazareth. In going from the one to the other, you go over the battlefield of Holton, where the Crusaders received their final blow. Also, through Cana of Galilee, where Christ performed the miracle of turning the water into wine. The monks show you the urns which contained the water, and in the Church of St. Ursula, at Cologne, you see still another one. Dr. Thompson says of it that very few towns in Syria are so utterly filthy as Tiberias, or one so little to be desired as a residence. What Byron said of Oporto in Spain may be said of Tiberias:

"Whoso entereth within this town,
That, shining far, celestial seems to be,
Disconsolate will wander up and down
'Mid many things unsightly, strange to see;
For hut and palace show like filthily;
The dingy denizens are reared in dirt;
No personage of high or mean degree
Doth care for cleanness of surtout or shirt,
Though spent with Egypt's plague, unkempt, unwashed, unhurt."

No. 44. BAALBEC.—Owing to the discovery of Jewish architecture amid the Doric, Corinthian, and Tuscan ruins of Baalbec, this is by many supposed to be the house of the forest of Lebanon, which Solomon built for his Egyptian wife. Although we do not know the origin of these mighty ruins, we do know the city passed successively beneath the rule of the Persians, Greeks, and Romans, was plundered by the Arabs in 639, and suffered under various assaults during

the Crusades, and was sacked and dismantled by the Tartars under Tamerlane.

"Where Lebanon in glory rears
Her cedars to the sky,
Baalbec, amid the sand, appears
To catch the curious eye,
And 'mid her giant walks of old,
The wild goat seeks a quiet fold.

"No pen has traced thy ancient state,
No poet sung thy pride,
But yet we know that thou wert great
O'er all the world beside;
Thy lofty columns proudly stand,
Lone relics of a giant's hand."

No. 45. COLUMNS OF THE TEMPLE OF THE SUN, BAALBEC.—Mr. Prime says: "If all the ruins of ancient Rome were gathered together in one group, they would not equal in extent the ruins of Baalbec," and notwithstanding the space they cover is only 900 feet long and 500 feet wide, Mr. Prime is right. The magnificence and magnitude of the columns and the Cyclopean masonry have for centuries been the wonder of the world. These temples stood upon an artificial platform 30 feet above the plain, having immense vaults under them. The Temple of the Sun or Great Temple was 290 feet long by 160 feet broad, surrounded by Corinthian columns 75 feet high and 7 feet 3 inches in diameter at the base. The stones of the entablature, which reached from column to column, were 15 feet square, making the total height of the entablature 90 feet. And these stones were held together by wrought-iron clamps a foot thick. Six only of these immense columns are now standing, as shown in our picture.

No. 46. COLONNADE OF THE TEMPLE OF JUPITER.—This temple stands about 10 feet lower than the Temple of the Sun, and is the most perfect ruin in all Syria. Its outside dimensions are 230 feet by 120 feet. "Even with arch destroyed, column overthrown, pilaster broken, and

capital defaced," one does not wonder at the superstition that Genii, coerced to their Titanic labors by the mighty son of David, and not human hands upreared these wondrous masses of stone.

No. 47. THE TEMPLE OF JUPITER.—Here we have the magnificent old temple in all its present glory. Grandly sublime is it, although classed with other ruins so insignificant as being named with them.

> "And fresh as from the sculptor's hand,
> The carving now appears;
> The leaves of the acanthus stand
> The test of countless years;
> In grand Corinthian order they
> First catch the morning's purple ray."

No. 48. CYCLOPEAN WALL, BAALBEC.—Three stones in this foundation wall of the Temple of the Sun are each 63 feet long by 15 wide and 13 feet deep, raised to a height of 20 feet. Look at them!

> "No, not in Egypt's ruined land,
> Nor 'mid the Grecian isles,
> Tower monuments so vast, so grand,
> As Baalbec's early piles;
> Baalbec, thou City of the Sun,
> Why art thou silent, mighty one?
> * * * *
> Phœnicians reared thy pillars tall,
> But did the Genii rear thy wall?"

No. 49. THE REMAINS OF CYCLOPEAN STONES.—But there is one great stone missing. Where is it? Come to the quarry three-quarters of a mile westward, whence the great stones in the wall were taken. Here we find the missing one, hewn all around and underneath, except about one foot, which still retains it in its native bed. Its dimensions are 69 feet long, 17 wide, and 14 deep. How diminutive looks the figure of man compared with it.

No. 50. VIEW OF THE PETIT CHAMP AND GOLDEN HORN, CONSTANTINOPLE.—After the tedium of another sea voyage, we now find ourselves in the Golden Horn within sight of the walls of Constantinople, with a full view of the towers and domes and minarets of the city before us. As we enter the Straits of Bosphorus, we are more than ever delighted at the thought that we are really to see the wonders of this city. It is superbly located. Its site is a narrow isthmus, with lofty and towering but graceful elevations, which divide the Mediterranean and the Sea of Marmora, and the two great continents of Europe and Asia, which smile at each other across the Bosphorus, while the seas clasp hands in daily fraternal greeting. From whatever point you look you see near at hand these two seas and these two great continents. The city is more beautiful at a distance than otherwise, for its streets are narrow, and many of its houses dingy-looking. Yet, over these shine its imposing mosques, cupolas, and minarets, and its lofty cypresses. Its beautiful port is crowded with shipping from all nations, and generally looks as if some grand naval fête was in progress. It was formerly strongly walled, but the walls are in decay now. It is entered by some twenty-eight gates. The sea-front altogether is about eight miles in extent. Let us enter the city and inspect some of the curious things about it.

No. 51. GENERAL VIEW OF THE CASTLE OF ASIA, BANKS OF THE BOSPHORUS.—The Bosphorus travels the whole length of the capital. On it and opposite the city are the suburbs of Pera, Galata, etc., and on its banks is this Castle of Asia. There was a time when there was use for it here, when the government carefully guarded the Straits, and permitted no public use of them, but since the treaty with Russia they are open to all nations, and the Castle remains but a thing of the past. Here are no pebbly shores, no sandbars, or slimy river-beds, but the sea goes close up to the streets, and from its bosom you step upon the grassy gardens lining the shore.

No. 52. CONSTANTINOPLE FROM THE AQUEDUCT OF VALENS.—We have here a view showing the city

—always beautiful—to greater advantage. The author of Eothen says: "If being in the noisiest mart of Stamboul, you would stroll to the quiet side of the way, amid the cypresses opposite, you will cross the Bosphorus; if you would go from your hotel to the bazaars, you must pass by the bright-blue pathway of the Golden Horn, that can carry a thousand sail of the line. You are accustomed to the gondolas that glide among the palaces of St. Mark, but here it is a hundred and twenty-gun ship that meets you in the streets. Venice strains out from the steadfast land, and in old times would send forth the chief of the state to woo and wed the reluctant sea; but the stormy bride of the Doge is the bowing slave of the Sultan."

No. 53. CONSTANTINOPLE AND THE MOSQUE OF SULTAN SOLIMAN.—Here we come upon the more beautiful things of the city proper. The Mosque of Soliman, otherwise called the Magnificent, is the most beautiful in Constantinople; it is far superior to St. Sophia in the grandeur of its design; the intention being not only to imitate St. Sophia, but to surpass it. It was begun in 1550, and finished in 1566. It possessed four minarets, two large, with three galleries, and two small, with two galleries. There is one large dome, two half-domes, and ten smaller ones. Before entering the mosque itself, there is a large court or harem, surrounded by a gallery formed by twenty-four columns, sustaining each a cupola. The interior is divided into three naves. In the centre is the large dome, which equals in diameter that of St. Sophia, and is about 20 feet higher.

No. 54. THE MOSQUE OF ST. SOPHIA FROM THE OTTOMAN GATE.—This is the principal mosque of the city, and perhaps the oldest one. It was commenced in the year 531, by the Emperor Justinian, and completed in 538. One hundred architects, with one hundred master-masons, and ten thousand masons, were employed for seven and a half years. The whole were superintended by the Emperor, under the instructions of an angel, and cost a fabulous amount of money. Twenty years after the eastern dome fell in, but was restored by Justinian to still greater splendor. The mosque

is in the form of a Greek cross, 270 feet long by 243 wide, and is surmounted in the centre by a dome, the middle of which is 180 feet above the floor. There are, in addition, two larger and six smaller semi-domes, with four minarets added by the Mohammedans, the whole forming a magnificent appearance from the exterior. The gilded crescent of the cupola is 150 feet in diameter, and can be seen one hundred miles out at sea. The gilding of it cost $50,000. There are smaller ones on the tops of the minarets also very costly.

No. 55. FOUNTAIN OF ACHMET III AT ST. SOPHIA.—Achmet III was the son of Mohammed IV, and ascended the imperial throne in 1703. He battled with Russia and Venice and Hungary, and finally suffered defeat and dethronement; and in 1736 died in prison. This beautiful fountain remains to his memory, together with the great mosque of St. Sophia, the once empress of Turkey. She too was defeated in her ambitious schemes against Tiberius Constantine, and was compelled thereafter to live in privacy.

No. 56. GATE OF THE MINARETS AT GALATA.—Galata is the largest suburb of Constantinople on the north side of the Golden Horn. It is about four miles in circumference, inclosed by walls, and entered by numerous gates. The inhabitants are mostly European Christians; and Galata is the chief seat of the foreign trade of the Turkish capital. It has many Roman Catholic, Greek, and Armenian churches, and a remarkable tower 140 feet high. The custom-house for the port of Constantinople is also here. These minarets are among the most striking objects here. Galata is called the Christendom of Turkey, and besides the Christian religion, taverns also are tolerated, and the Turks themselves have learned to go there for a social glass.

No. 57. MINARETS OF THE MOSQUE, TOP KHANE.—Top Khane or Top Khana is another suburb, and contains an arsenal, artillery barracks, magazines, and a cannon foundry. The minarets of the mosque here are very graceful and pretty. They are not alone for the ornamentation of the mosques. Each one is provided with a balcony, and from these balconies the "faithful" are called to prayer. A mosque

minus minarets would be as Constantinople without a Golden Horn, a church without a bishop, and so on. These slender, lofty turrets are seen a long distance out at sea, and are very picturesque.

No. 58. CLOISTER OF THE MOSQUE OF FLIALETH.—Turkish mosques are, as a usual thing, not possessed of very beautiful interiors. Their architecture is quaint and strange and beautiful, but after one has seen the grand interiors of Italy, they remind one more of children's play-houses than aught else. They usually comprise only a single hall or apartment, with numerous lamps, the floors covered with carpets, and the walls with arabesques and mosaics. The revenues of these mosques are often considerable, and connected with them are often hospitals, asylums, and institutions for education. The cloisters here are very pretty architecturally. A fine example of this style.

No. 59. CONSTANTINOPLE FROM THE JEWISH CEMETERY.—We have here another beautiful view of the city, overlooking some of its great bazaars. We cannot be expected to show in so few pictures what it requires the visitor at least ten days to see. Mr. Turner says: "Amid the novelties that strike the European on his arrival, nothing surprises him more than the silence that pervades so large a capital. The only sound he hears is the cries of bread, fruit, sweetmeats, or sherbet, carried in a large wooden tray on the head of an itinerant vender, and at intervals by the barking of dogs, disturbed by the foot of the passenger,—lazy, ugly curs, of a reddish-brown color, with muzzles like that of a fox, short ears, famished looks, which lie in the middle of the streets, and rise only when roused with blows. The contrast between Constantinople and a European city is still more strongly marked at night; by ten o'clock every human voice is hushed, and not a creature is seen in the streets except a few patrols, and the innumerable dogs, which at intervals send forth such repeated howlings that it requires practice to be able to sleep in spite of their noise."

No. 60. FRONT OF THE MOSQUE OF THE MOTHER SULTANA.—This mosque like all others stands between two

courts, called the harem and garden. In the former the faithful perform their ablutions; in the latter the founder reposes. This is a combination of religion and recreation which seems almost paradoxical.

No. 61. THE MOSQUE OF SOLIMAN.—We have already described this beautiful mosque of the Magnificent, and here present another view of it, showing its elegant proportions to even greater advantage.

No. 62. ST. SOPHIA, FROM THE PLACE AT MEIDAN.—Having had some of the details concerning this great structure *outside*, let us hear somewhat of the interior. Its beauty is marred by the thousands of cords depending from the roof to within five feet of the pavement, and having at the end of them lamps of colored glass, large ostrich eggs, artificial horse-tails, vases, and globes of crystal, and other ornaments. Of the one hundred and twenty columns of marble, granite, and porphyry, eight were those taken by Amelius from the Temple of the Sun at Baalbec; eight in green marble came from the Temple of Diana at Ephesus, others from the Temples of the Sun and Moon at Heliopolis, from Athens and the Cyclades. Thus every heathen temple renowned in antiquity furnished a part, and the columns which formerly looked down on its numerous gods now stand in the house of the Supreme Lord, surmounted by the cross.

No. 63. CONSTANTINE COLUMN AT THE OLD SEREGLIO.—This column was erected in honor of the great Emperor Constantine, who was distinguished for personal courage and praised for the protection he extended to the Christians. His remains were sumptuously interred at Constantinople. He was placed by the Senate at Rome among the gods, and by the Christians of the East among the saints. He embraced Christianity in 312, and was a most valiant defender of the faith.

No. 64. GENERAL VIEW OF THE ACROPOLIS AT ATHENS.—The upper town or citadel of a Grecian city was called the Acropolis. It was usually the site of the original settlement, and was chosen by the colonists for its natural strength. The most famous of these is the one before us. It

not only stands out prominently as a citadel, but clustered around it are some of the most interesting historical associations. It was the pride of Greece, the perfection of all art, and envy of the world. Besides being the fortress of the city, it was the sacred shrine for all offerings, the treasury, and the museum of art of the Athenians. A short distance to the west of the Acropolis is the Areopagus, or Mars Hill, of still greater interest to the Christian student, as the spot from which the Apostle Paul addressed the assembled multitude of ancient Athens. (See Acts 17 : 22, 23.) "Then Paul stood in the midst of Mars Hill, and said, Ye men of Athens, I perceive that in all things ye are too superstitious. For as I passed by, and beheld your devotions, I found an altar with this inscription, *To the unknown God.* Whom therefore ye ignorantly worship, him declare I unto you."

No. 65. RUINS OF THE PARTHENON, ACROPOLIS, ATHENS.—This celebrated temple was consecrated to Athena, or Minerva, the protectress of the city. It was built on an elevated rock near the Acropolis, and has always been regarded as the most exquisite and perfect example of Grecian architecture. It is in the Doric style, and was built 448 years B.C., in the time of Pericles, Phidias being sculptor in chief. It was 230 feet long by 100 feet wide, and had eight white marble columns 34 feet high and over 6 feet in diameter beneath each pediment, and fifteen on each side, exclusive of those at each end of the pediments, with which they formed sixteen intercolumns, or forty-eight in all, exclusive of those inside the building. Here was a statue of Minerva made of ivory and gold, twenty-six cubits high, with Medusa's head on her chest. This grand structure had stood the wear and tear of ages, in turn a Pagan temple, a Christian church, and a Turkish mosque, until, in 1687, a Venetian shell fell on the Acropolis roof, fired the powder magazine inside, and shattered both the citadel and the Parthenon into a mass of blackened ruins. The original cost of the Acropolis was over $3,000,000.

No. 66. RUINS OF THE TEMPLE OF JUPITER OLYMPUS.—This temple stood in the new city, or Hadrianopolis. It was begun 530 B.C., and then work upon it was sus-

pended for four hundred years, not being completed until the reign of Hadrian, A.D. 117 to 138. It was 550 feet long and 170 feet wide, and consisted of a cella with ten columns at the front and twenty at the sides. There were one hundred and twenty columns in all, and of these only sixteen remain. They are of the Corinthian order, above 60 feet in height and 7 feet in diameter. A great many of the remains of this enormous temple have disappeared. It was probably used as a quarry by the Athenians during the middle ages, as was the Colosseum and other grand structures used by the Romans. In the rock at the foot of the hill are several small dungeons. They are called the Prison of Socrates, and in one of them he is believed to have been imprisoned, and to have drunk the poisoned cup. For a god who was fed upon goat's-milk this was a pretty fine temple. Near by is the Arch of Hadrian. Its style is so peculiar that many believe it was never built by Hadrian, whose good taste is well known, but by the Athenians in his honor.

No. 67. THE TEMPLE OF THESEUS.—This is the best preserved of all the Athenian temples. It was built to receive the remains of Theseus, which Cymon had found by the assistance of an oracle in the Island of Sycios. It has six columns on each front and thirteen at the sides. The honors of this temple were divided with Hercules, whose exploits are represented on the eastern front of the temple. The walls, and thirty-four columns of the Doric order, as you see, still remain. At one time this great building was converted into a church and dedicated to St. George. Theseus, you remember, was one of the Kings of Athens during the Heroic age, and was distinguished by his many murders and the mildness with which he ruled! He was thrown over a rock by one of his enemies and killed. His children ruled after him.

No. 68. THE TRIBUNE OF DEMOSTHENES.—It was from these steps that the great Grecian orator was wont to stir up the citizens by his eloquence, after his long years of practice in declaiming as he ascended the steep hills near by, or as with pebbles in his mouth he spouted to the sea, in order to overcome his stammering; after curing himself of the habit of shrugging one shoulder by declaiming with a sword hang-

ing over it, and after attaining grace of gesture by practicing in front of a glass. To this day his orations are studied as the most perfect examples of oratory. Yet with all his eloquence and power, with which he drove others to action, he was himself a coward, for he frequently turned his back to his enemy and fled, and finally poisoned himself. These old stone steps are gradually crumbling away, but the eloquence which once arose from them still rings, and will probably outlast them.

No. 69. THE TEMPLE OF FORTUNE APTERE.—This is one of the many temples which surrounded the platform of the Acropolis, dedicated to the several gods, and was peculiar from the fact that it was of the Apterian order, *i. e.*, without columns at its sides. The temples alluded to, like the gods to whom they were dedicated, have nearly disappeared. Fragments lie scattered in all directions. One feels a certain sense of youngness when standing upon these old stones.

No. 70. PORTICO OF ADRIAN AND TEMPLE OF JUPITER.—Part of this ruin is to remind us of one of the most dissolute and wicked of emperors. He was a great traveller and a most cruel persecutor of the early Christians. During his last hours he composed some Latin verses, which indicated that he was very much in doubt as to the course he had pursued and the one he should follow after death.

No. 71. CASHMERE WOMEN CLEANING RICE.—India is one of the most interesting of the Eastern countries, and beyond all reasonable doubt, was one of the earliest seats of civilization, law, art, and of all the ameliorations and improvements of social life.

As a commercial country India has from the earliest ages, been an object of attention, and, on account of its wealth, of military depredation. In the fourth century before the Christian era, Alexander the Great, having overrun the whole extent of the Persian empire, led his conquering armies to the shores of the Indus. In the battle that ensued the Greeks were victorious, but the Indian monarch, named Porus, who had been subdued, became the friend of Alexander, and afterwards assisted him in his conquests. India was then divided

into three large kingdoms, the chief of which occupied the greater part of that immense plain through which the mighty Ganges takes its course. The capital of this empire was described by the Greeks as a magnificent city, eight miles in length, surrounded by a wall, with sixty-four gates, and fortified with more than five hundred towers.

The ancient religion of the Hindoos was different from that which now exists. One supreme being was worshipped under the name of Brama, and the two gods Siva and Vishnu were also held in veneration as seperate forms of the chief deity. Brama was worshipped as the creator of all things, Vishnu as the preserver, and Siva as the destroyer. They believe that Vishnu has already appeared in the world under nine different forms, the last of which was that of the Sage Budah, worshipped by the Chinese, who came upon the earth in the fifth century before the Christian era.

The simple religion which at first taught the people to adore one divine power as the universal Creator, and other gods as personifications of his various attributes, in course of time degenerated into idolatry, by the practice of setting up numerous heroes as objects of adoration, and filling the temples with their images. To this idolatrous worship is doubtless due in a great measure the decline of power and the present degeneracy of the people from their former greatness.

Our present picture gives us an illustration of the present condition of the people of India, and is one that is indicative of anything but prosperity, or a high state of civilization. Here we have the simplest costume and the most primitive methods of performing domestic duties.

Cashmere is described as the most enchanting spot in all Asia. It consists of a broad luxuriant valley, clothed with perpetual verdure, and watered by gentle cascades falling from the mountains.

Moore, in his celebrated poem of Lalla Rookh, gives a glowing description in his own inimitable style of verse, in which he asks:

"Who has not heard of the vale of Cashmere,
With its roses the brightest that earth ever gave;
Its temples, and grottoes, and fountains as clear
As the love-lighted eyes that hang over the wave."

But the toilet of our ladies has done as much for the fame of Cashmere as poetry or romance. The most remarkable production of the country is found in its universally known and admired shawls. The wool is imported from Thibet, and certain parts of Tartary, in which countries alone the goat which produces it is said to thrive. Of the best and most worked shawls, not as much as a quarter of an inch is completed in one day by these people. The usual number employed on one shawl is fifteen. The workmen carry on the manufacture at their own houses. From eighty to one hundred thousand Cashmere shawls are annually exported. Other cities of India have in vain tried to rival the excellence of the shawls of Cashmere.

No. 72. CASHMERE WOMAN SPINNING.—Here we have another illustration of the humble life of the people, and the rude implements with which they work.

No. 73. VIEW ON THE NALLE MAR CANAL, SIREENUGGUR.—This is a view on one of the canals of which there are a number in Sireenuggur. Sireenuggur is the capital city of Cashmere. Its name signifies "City of the Sun." It is situated near the centre of the great Cashmere valley, and extends for four miles along the banks of the Jhelum River, which winds sluggishly through it, and is here crossed by seven bridges. The population is estimated at forty thousand. It is illy built, badly laid out, and partly in ruins. Sireenugger had formerly flourishing manufactories of shawls, paper, leather, firearms, and attar of roses, but these have nearly disappeared under military tyranny.

No. 74. ANCIENT TEMPLE, TUKT-I-SULLIMAN, SIREENUGGUR.—This old Hindoo temple is, both in appearance and according to tradition, the oldest in Cashmere. It stands one thousand feet above the plain, and commands a view of the greater part of Cashmere. The situation is a

noble one, and must have been the first throughout the valley which was selected as the position of a temple. The plan of the temple is octagonal, each side being fifteen feet in length. It is approached by a flight of eighteen steps, eight feet in width, and inclosed between two sloping walks. It is called the Throne of Solomon, the magnificent, the prophet, the mighty magician, whom all pious Mussulmans believe to have been carried through the air on a throne supported by Dives or Afrites, whom the Almighty had made subservient to His will.

No. 75. SPRING GARDENS, ATCHIBUL.—The scene before us shows the large reservoirs, bath-houses, and fountains which are supposed to have been a resort for the leading princes and their households. This is described as a most enchanting spot.

> "Those roses, the brightest that earth ever gave,
> Those grottoes and gardens and fountains so clear."

We can see that magnificent parks and fountains are not modern inventions. We might even learn something from these ruins in heathen India.

No. 76. ON THE JHELUM, AT SIREENUGGUR.—The Jhelum is the westernmost of the "five rivers" of the Punjaub. It rises in the province of Cashmere, the whole of which valley it drains. It is navigable upwards nearly to its emergence from the mountains. This gives us a beautiful scene of river, woodland, and mountain.

No. 77. VIEW BETWEEN SONAMURG AND BALTAL, SCIND VALLEY.—Here we have a fine view of the Himalayas with their snow-topped peaks, and which might be taken for a view of Swiss or Alpine scenery. These mountains are not so diversified as the Alps, but in immensity and grandeur they exceed any in the world.

No. 78. RUINS OF MARTUND, CENTRAL BUILDING.—Of all the existing remains of Cashmerian grandeur the most striking in size and situation is the noble ruin of Martund. The true date of the erection of this temple, the wonder of Cashmere, is a disputed point of chronology; but

the period of its foundation can be determined within the limits of one century, or between A.D. 370 and 500. It is supposed to have been erected for the worship of the sun, to which it was dedicated. The mass of building now known by the name of Matan, or Martund, consists of one lofty central edifice, with a small detached wing on each side of the entrance, the whole standing on a large quadrangle, surrounded by a colonnade of fluted pillars, with intervening trefoil-headed recesses. This central building is 63 feet in length by 36 feet in width. The interior is supposed to have been as imposing as the exterior, it being highly decorated and adorned with statues of the Hindoo divinities. One can almost fancy that the erection of this sun-temple was suggested by the magnificent sunny prospect which its position commands. It overlooks the finest view in Cashmere, and perhaps in the world. Beneath it lies the paradise of the East, with its sacred streams and cedar glens, its brown orchards and green fields, surrounded on all sides by vast snowy mountains, whose lofty peaks seem to smile upon the beautiful valley below. The vast extent of the scene makes it sublime; for this magnificent view of Cashmere is no pretty peep into a half-mile glen, but the full display of a valley sixty miles in breadth, and upwards of a hundred miles in length, the whole of which lies beneath "the Ken of the wonderful Martund."

No. 79. VIEW FROM THE TOP OF THE GREAT MOSQUE, SIREENUGGUR.—This view shows a portion of the town, with a fortified hill in the distance. The scene is a purely Oriental one.

No. 80. CONGREGATION OF NATIVES AT A FAIR BY THE DUHL LAKE, SIREENUGGUR.—This gives us a good illustration of the character of a native gathering in India at the present time. It would seem from the appearance and manner of life of these people that they must be far inferior in enterprise and intelligence to those of their ancestors who built the magnificent palaces, temples, mosques, and tombs, the ruins of which are to be seen all over India.

No. 81. STREET IN SIREENUGGUR.—Here is a specimen of the dilapidated, broken-down shanties those people

live and do their trading in. The buildings and the people seem to be in perfect keeping one with the other.

No. 82. STONE IDOL AT PANDRETTON.—Pandretton is a site of extensive ruins near Sireenuggur. There is an old temple in quite a good state of preservation, which is supposed to have been dedicated to heathen worship; and here we have a veritable relic of the idolatrous practices of the people, that has no doubt tended to degrade them so much.

No. 83. NATURAL FERNERY IN THE FOREST.—Here is a specimen of the profuse and luxuriant verdure of that country. In many parts of it vegetation is as though in a perpetual hot-house.

No. 84. JEHANJER'S TOMB, SHADRA GARDENS, is situated about three miles from the town of Lahore. Like all Mussulman tombs of any pretension, it is a large square building, with four lofty minarets, and is situated in a pretty garden. The tomb stands under a small, but beautifully painted dome, which, like other parts, shows visible marks of age and decay. The top of the main building is a flat roof, 200 feet square, and paved with marble in various patterns. From the minarets there is a fine view of Lahore and the surrounding country.

No. 85. ANCIENT MOSQUE AT LAHORE.—This is another of those immense temples which are to be found in almost every city in India. Like many others, traces of ruin and decay are visible in all parts of it.

No. 86. THE GOLDEN TEMPLE, UMRITZA.—Umritza is a large and populous city of the Punjaub, forty miles east of Lahore. One of the principal points of interest here is the Sacred Tank—*The Mecca of the Sikhs.* In the centre of this tank stands this Golden Temple. It is of white marble, and from 50 to 60 feet square. The upper half of the external part of the building is a mass of exquisite gilding, even to the very dome itself; and as if to make it more brilliant from contrast, the lower half of the building, from the edge of the water, is of the purest white marble, beautifully inlaid after the Florentine style of mosaic, with designs of vines and flowers in agate, carnelian, jasper, and other similar and beau-

tiful stones. The doors are covered with plates of silver, and the walls are panelled from floor to dome, and all of the richest sculpture, the whole of marble. This beautiful temple is connected with the terrace or walk around the tank by a bridge of white marble. The pavement is tessellated; the end nearest the temple is decorated in mosaic with birds and fish. At the opposite end, the entrance to the bridge, is a most elaborately and richly ornamented portal, gilded and plated.

No. 87. TEMPLE NEAR THE ENTRANCE TO THE GOLDEN TEMPLE.—This is the front of another fine temple which stands just across the terrace, opposite the entrance to the Golden Temple. Travellers say that the plan and finish of this tank and temple form the most exquisitely beautiful object in all India.

No. 88. GREAT MOSQUE IN THE JUMMA MUSJEED.—The Jumma Musjeed is unrivalled for its grand line of gigantic arches, and for the graceful beauty of the flowery tracery which covers its walls. The front is a wall 8 feet thick, pierced by a line of five noble arches. The centre arch is 22 feet wide, and 55 feet in height, and the side arches are 10 feet wide, and 24 feet high. Through these gigantic arches entrance was effected into a magnificent room 135 feet long, 31 feet broad, the roof of which was supported by five rows of pillars. The mosque is approached through a cloistered court 145 feet in length, and 96 feet in width. In the midst of the west half of this court stands the celebrated Iron Pillar, surrounded by cloisters formed of rows of Hindoo columns, of infinite variety of design, and of most delicate execution.

No. 89. BABA-ATAL TEMPLE AND TANK.—This is another of those beautiful temples and tank. This, with its lofty tower, and the surrounding foliage, all mirrored in the water of the tank, forms a charming picture.

No. 90. SUFTER JUNG'S TOMB is situated about halfway between Delhi and the Kootub. Sufter Jung was a minister of the Mogul empire, and usurped the independent government of Oude, of which country he had been viceroy. This event occurred about a hundred years ago.

This magnificent mausoleum is about a hundred feet square.

It is elevated upon a marble terrace or chubootree, and is surmounted by a white marble dome of great beauty. The walls are constructed of red sandstone, relieved by layers and arches of marble. The windows, of which there are two tiers, are not glazed, but closed by marble slabs delicately cut into open fretwork.

No. 91. RUINS AT KOOTUB.—This is a portion of the old mosque at Kootub, and shows the character of the works erected there, whether they were ever completed or not, about which there is some doubt. But the same peculiar style of architecture and elaborate ornamentation are displayed that tell so much, even in the ruins, of the former high attainments of those people.

No. 92. THE KOOTUB MINAR.—This wonderful monument is situated near the city of Delhi. It is supposed to have been the work of several centuries, and was finished in 1236. It is 240 feet in height, with a base diameter of 47 feet 3 inches, and an upper diameter of nearly 9 feet. The base or plinth is a polygon of twenty-four sides ; it is divided into five stages or stories, the base of each story ornamented with a projecting gallery and balustrade. A circular iron staircase of three hundred and seventy-nine steps conducts to the summit, where the visitor takes in at one view the Jumma, the Delhi of our time, and all the ruined Delhis for miles and miles around. The object of this lofty column is said to have been to exalt the religion of the Prophet Mohammed ; and from the summit the call to morning and evening prayers could be heard on all sides by Hindoos as well as by Mussulmans. This monument is built of red sandstone and marble, and is one of the few that has withstood the ravages of time, the peltings of the storms of centuries, and the devastations of invasion and war, and still remains in a good state of preservation, with a prospect of standing for thousands of years to come.

No. 93. LARGE ARCH AND IRON PILLAR AT THE KOOTUB.—At the foot of the Minar is situated a very old and now ruined mosque, built by one of the early Patlian conquerors, about the year 1195. It was built as the Jumma Musjeed, or principal mosque of old Delhi. It is doubtful

whether it was ever completed; at any rate it would now be in ruins had not the government caused the tottering walls to be strengthened, and restored the largest of the arches, which is of majestic proportions, and decorated with beautiful designs in scroll-work and Arabic inscriptions carved in stone. The Iron Pillar is a solid iron shaft of wrought iron, over 48 feet in length, and 16 inches in diameter. The total length above the ground is 22 feet, but its depth under ground is considerably greater, recent excavations having been carried down to 26 feet without reaching the foundation on which the pillar rests. It contains 80 cubic feet of metal, and weighs upwards of seventeen tons; it is supposed to have been erected about the year 319.

No. 94. THE NATIVE SHOPKEEPER.—Here we have an illustration of the manner of doing business in India. The front of the stores are entirely open, and samples of the whole stock in trade are displayed about the entrance, while the merchant sits squatting in the midst, offering them for sale.

No. 95. PRINCIPAL ENTRANCE TO THE JUMMA MUSJEED.—This is the eastern and largest of the three entrances to the great Mosque. It is approached by a broad flight of fifty steps, which are used as a sort of market during the afternoon by bird sellers, sweetmeat dealers, and others. This entrance leads into the court, on the western side of which is the mosque proper, which we have already seen.

No. 96. DELHI, GATE OF THE FORT.—This is the principal entrance to the city of Delhi, and presents an imposing and, one might suppose, almost irresistible barrier to the approach of an enemy. We see, even in the construction of a wall, how they have combined ornamentation with utility.

No. 97. FORT WALL NEAR THE DELHI GATE.—The walls of Delhi are over fifty feet in height, and broken by circular bastions. The battlements are not square as in European architecture, but rounded with a Saracenic curve, a very effective decoration. They present a very solid and substantial appearance, yet they have not been sufficient to resist the besieging forces of modern warfare that have been brought against them.

No. 98. DELHI BULLOCKS AND CONVEYANCE.—Of all the funny riding, not excepting the calèche at Quebec, the jaunting car at Dublin, the 'ansom at London, the pony of Vesuvius, the gondola of Venice, the spring-board of New Hampshire, the rail of your political opponents, a Paris omnibus, a Western hoppity-jump, or a Jersey lumber wagon, the way they do it in Delhi is the funniest of all. One is seized with an unconquerable desire to change places with the bullocks and pull in their stead, so slow do they go. Listen to a description of a first-class Delhi conveyance. The picture, however, tells it best. It is a government institution for the transportation of passengers and property. There is the cart and then the oxen, and they are changed every four miles, for they both grow tired. They are called däks. At each station is a "däk bungalow," in which the traveller, who carries his own provision and bed, may take refreshment and rest; and he will need both at every relay, for the *slowness* of the conveyance takes time and causes hunger and weariness. Nothing but a desire to escape the hot sun could induce any one to "endure the hardness" of a Delhi däk.

No. 99. VIEW IN THE SHADRA GARDENS.—This is another view in the same gardens in which is situated the Jehanjer's tomb which we have already seen, the minarets of which are seen in the distance.

No. 100. TEMPLE AT KURTEPOOR, PUNJAUB.—We conclude this series with another of those peculiar Indian temples, surrounded with walls and ruins—the relics of former greatness. In the foreground is seen a train of camels, as if just returning from some distant journey. They have but few railroads in that country yet, and most of the travel and commerce is carried on with camels and elephants, making long and dreary journeys over the hot, and in some places, desert country.

JOURNEY F.

England—Scotland—The United States.

No. 1. THE JOURNEY ACROSS.—Many persons are prevented from making the journey across to the old country by absolute fear or dread of the sea-voyage, but so much has been done by the able and accommodating managers of our best lines of steamships, that very much of the cause for discomfort and deprivation has been removed, until now a voyage across the Atlantic is comparatively comfortable, should the weather not be too stormy. One needs to look upon matters philosophically, and if there is a disposition and determination to accept the situation, and to live and *endure* through it, bearing all that there is to be borne *bravely*, the journey may be made without much hardship. The usual landing-place for the American traveller on the other side is at Liverpool. Most of the vessels which cross touch at Queenstown, the harbor of Cork, Ireland, and the traveller may, by disembarking there, escape one day's journey on the steamer, which is very often the roughest day of the whole passage. Having gone through all the hardships of the sea-voyage we now, mentally, which is the easiest way, find ourselves at

No. 2. CASTLE STREET, LIVERPOOL.—We are soon made aware that we are in a foreign country, for although the people speak the same language, they are indeed very different from our own nationality; their customs and manner of doing business are entirely different, and a sort of homesickness is very apt to seize one at first. Liverpool is situated on the northeast side of the river Mersey, near its mouth, and extends three miles in length along its banks. It is the second city in the kingdom, and contains about five hundred thousand inhabitants. It is noted for the magnificence of its docks, which are constructed on the most stupendous scale, covering, with the dry docks, two hundred acres, with fifteen miles

of quays. Nearly one-third of its trade is with the United States. The cotton which formerly arrived here amounted annually to 2,500,000 bales. One of the principal business streets is Castle Street. Surrounding it or near are the custom house, exchange, the town hall, etc. There is very little in Liverpool to invite the traveller to remain there more than the time necessary to attend to the shipment of his baggage, the securing of his return ticket for his passage home, and the time necessary to wait for the first train to take him to London.

No. 3. HOUSE OF PARLIAMENT, LONDON.—London is, without doubt, one of the most interesting cities historically in the world. It is a large, clumsy city, full of places of interest, but requiring an immense amount of time to get about from place to place; it is folly for the visitor to attempt to go about it on foot. As to modes of conveyance there are two species, the four-wheeler and the hansom. The former holds four persons, the latter holds two, and the fare is very cheap, being equivalent to about fifty cents per hour. The beautiful building we have upon our screen is the House of Parliament, a structure which London may well be proud of, and yet not without great architectural faults. It is of the Gothic order, and covers eight acres of ground. It was erected on the site of the old House of Parliament, which was destroyed by fire in 1834. It has a river front of 900 feet, resting upon towers of granite, ornamented with statues, shields, etc. The cost of the whole structure was about $8,000,000. Its immense apartments are well worthy of a visit, as they contain many matters of great interest. Close to this is the famous Westminster Abbey.

No. 4. WESTMINSTER ABBEY, EXTERIOR.—

"That antique pile behold,
Where royal heads receive the sacred gold;
It gives them crowns, and does their ashes keep;
There made like gods, like mortals there they sleep,
Making the circle of their reign complete—
These sons of empire, where they rise they set."

Here the royal coronations have taken place since the time

of Edward the Confessor up to the present, with great pomp and significance, and even though the ceremony had been performed elsewhere, it was thought necessary to repeat it at Westminster in the presence of all the great personages of the land. At the moment the crown was put on, a signal was given, and the Tower guns fired a royal salute.

The Abbey is of Gothic design, built in the form of a cross, 400 feet long, 200 feet wide, and was originally founded in the year 610. During the reign of Henry VIII it suffered great injuries, and still greater by the Puritans, it being occupied by the soldiers for barracks. After having sustained these injuries, Sir Christopher Wren undertook the reconstruction of it, and in the most able manner added to its former beauty and dignity. There are many beautiful stained windows here, designed by different artists, representing scenes in the Old and New Testament. The great north or rose window is commemorative of our Saviour, the twelve apostles, and the four evangelists.

No. 5. WESTMINSTER ABBEY, INTERIOR.—We enter at the Poet's Corner, south transept, and notice a few of the monuments which are most noticeable there. Here are monuments to the memory of Milton, and Shakspeare, and Handel, and Southey, and Cooley, and Chaucer, Ben Jonson, the Duke of Argyle, Garrick, Addison, Sheridan, and many other noted personages. How much sadness it awakens in the mind to think of such talent having passed forever to "that undiscovered country from whose bourne no traveller returns."

> "All hail, great master! grave sir, hail; I come
> To answer thy best pleasure: be it to fly,
> To swim, to dive into the fire, to ride
> On the curled clouds; to thy strong bidding task
> Ariel and all his quality."—*Tempest*, Act I.

There are many chapels in this magnificent interior not shown in our picture, dedicated to the different saints and to royalty, among the most beautiful of which are the Chapels of St. Benedict and St. Nicholas, and of Henry VII. Here

are many works of art which remind one more of the Italian churches than of any other church in England. In the centre of the Abbey, and nearly surrounded by the different chapels, is that of Edward the Confessor, the most ancient and considered the most interesting of them all. In the centre stands a mosaic shrine of the Confessor, before which Henry the IV was seized with his last illness while confessing. Here are many fine monuments, and also two coronation chairs, used at the coronation of the sovereigns of Great Britain. One could dwell a long time in this lovely place, but London is large and we must not delay.

No. 6. BUCKINGHAM PALACE.—This building is more celebrated for the interest which is attached to its interior than to the beauty of its exterior. It is the residence of Her Majesty, Queen Victoria, when in London. The principal apartments are the throne-room, library, green-room, drawing-room, and sculpture gallery, in all of which are fine paintings. The interior of the palace is grand but dark, and lamps are frequently kept lighted in many apartments during the day. But in London this is no uncommon thing in all sorts of apartments, for there it is light at one moment, and at the next the whole city is enveloped in a drizzling fog.

In the palace garden is a very pretty summer-house, ornamented with frescoes by different distinguished artists, such as Landseer, Maclise, and others. The Queen has $1,625,000 settled upon her annually, all of which, except $300,000, is spent by the lord chamberlain, the lord steward, and other members of the household with the other officers of the court.

No. 7. A MEMBER OF THE ZOOLOGICAL SOCIETY.—The Zoological Garden in the Regent's Park is one of the most famous of its kind in existence. This gentleman is one of the members of the Zoological Society, and pays his respects to all visitors.

No. 8. ST. PAUL'S CATHEDRAL.—It is impossible for us to make a tour through all the parks and squares of London. They are almost without number, and some of them are very beautiful, while others are very ordinary; we must, therefore, content ourselves with the inspection of some of the

principal buildings. This one, St. Paul's Cathedral, is one of the most noted in the city, and is the pride of London; it is situated in the most central part of the metropolis, and is the most prominent object. It stands on a lofty elevation at the end of Ludgate Hill, and its lofty dome may be seen for miles around. One may hear the magnificent tones of its great bell, as it solemnly tolls the hours, in almost every part of the city. This bell is ten feet in diameter, and weighs four and one-half tons. The present edifice was erected under the direction of Sir Christopher Wren. It is built in the form of a cross; is 514 feet long and 287 feet wide. One architect and one master mason spent thirty-five years of labor on this building. And when familiar with the fact that nearly all such edifices on the Continent took centuries to erect, it is remarkable that it was commenced and finished under one bishop, by the same architect, and the same mason. Within the vaults of the Cathedral are deposited the remains of the architect, Wren, as well as those of Wellington and Nelson, who lie side by side. The cost of the whole building was nearly $4,000,000, and was built from the proceeds of a tax on coal brought into the port of London during the erection of the church. Within are the monuments of Sir Joshua Reynolds, Dr. Johnson, and others, and the remains of Benjamin West, Sir Thomas Lawrence, and Jane Barry also lie here. Although St. Paul lacks the beauty of St. Peter's and other continental churches, yet the impression produced upon entering it is remarkably fine. The choir is extremely beautiful and rich in magnificent engravings. If you wish to have a magnificent view, make the ascent of six hundred steps, when you visit London, and you will be rewarded for your labor. One is required to pay about one dollar for seeing the sights of this Cathedral, which seems an unreasonable charge for visiting a church by those who have seen all the galleries and churches of France, Austria, and Italy without expending a sou, but we must remember that those countries are despotic, and England is free, and that in free countries the poor have to pay immensely for the freedom.

No. 9. THE HORSE GUARDS.—This is the headquarters of the commander-in-chief of the British armies. The arch-

way through the interior is only open for royal personages when entering St. James Park, on each side of which a cavalry officer stands from ten to four o'clock. This seems like a ridiculous custom, to waste the time of two soldiers during the whole of the best hours of each day, merely to sit in the arches at the entrance to this building for royal effect. There is another practice here which is peculiar to England; officers' commissions are bought and sold, but there is a prospect now of the custom being abolished. The price of a lieutenant-colonel's commission is $36,250, and the salary of a private lifeguardsman is about fifty cents per day, so there is little hope here for a private ever obtaining the rank of a lieutenant-colonel.

No. 10. WINDSOR CASTLE.—This is the favorite seat of the sovereigns of Great Britain, and has been for the last eight centuries, and even before Windsor Castle was founded by William the Conqueror, the Saxon kings resided on this spot. The principal object that will attract the attention of the visitor is St. George's chapel and royal vaults. The first is a very splendid specimen of Gothic architecture. Here the marriage ceremony of the Prince of Wales and the Princess Alexandra was performed with great magnificence. In the vaults lie many of the remains of England's sovereigns, including Henry VIII and his queen, Lady Jane Seymour, Charles I, and the Princess Charlotte. The monument of the last is very fine. The interior of the castle is of the most rich decoration, and filled with works of art, embracing pictures, statuary, bronzes, etc. The principal gallery in which these works are contained is over five hundred feet in length.

No. 11. INTERIOR OF WINDSOR CASTLE.—Very many magnificent rooms besides the galleries of art are in this building, among which are the dining-room and the green saloon, both of which are very luxuriously and elegantly furnished.

No. 12. STATUE AND ARCH OF THE DUKE OF WELLINGTON.—The noted General to whose memory this arch and statue were erected is so well known to all that it is scarcely worth while to make any remarks upon it. It is one

of the finest monuments in the whole city of London, and was built after the plan of the ancient triumphal arches at Rome, in some measure. The equestrian statue of the Duke very properly surmounts the arch.

No. 13. SOMERSET HOUSE.—This magnificent building is situated in the Strand. It was erected on the site of the Palace of the Protector Somerset, and is used for government offices, such as the auditor-general's office, the foreign register's office, and a branch of the Admiralty office. It is one of the finest buildings, architecturally speaking, in the whole city of London, which is not very much noted for its architectural display, the city seeming to depend more on quantity than on architectural quality.

No. 14. TRAFALGAR SQUARE.—This is one of the most interesting squares of the city of London, and was built between 1830 and 1850. The centre is ornamented with granite fountains. On the north side is the National Gallery of Paintings; on the south side stands Nelson's monument and Landseer's lions, which are so celebrated on account of their lifelike expression, and it is no unusual sight to see fearless little children, as they pass along the square, running and placing fruit and cakes into the mouths of these huge beasts, expecting them to eat from their hands, so lifelike do these stone monsters look. On one side of the Nelson monument is the statue of General Havelock, and on the other that of Sir Charles Napier. Corresponding with those, on the northern corner, is the equestrian statue of George IV, and on the northwest corner a place waiting for a hero to be born to fill it. In the front of Nelson's monument, at the head of Whitehall Street, stands the equestrian statue of Charles I. This is on the spot where once stood Queen Eleanor's Cross, and the place of the execution of the regicides. A short distance farther down Charles himself was beheaded.

No. 15. KEW GARDENS.—Here is one of the most acceptable breathing-places of London, and here are located the celebrated Botanical Gardens, which extend over seventy-five acres of ground. The plants are of the rarest quality. The great palm house, containing exotics reaching to the height

of sixty feet, was erected at a cost of $150,000, and is a grand object. The winter garden is twice as large as the palm-house. The whole is supported at the public expense, and the public enjoys it.

No. 16. BLACKFRIARS BRIDGE.—The bridges which cross the Thames are very numerous, and some of them very handsome. This is one of the handsomest of the whole, and one of modern build. It is of iron, 1272 feet long and 75 feet wide. Its centre arch has a span of 185 feet in the clear. It cost $2,000,000.

No. 17. SPURGEON'S TABERNACLE.—This is a building of much more interest than beauty, because it is where the great preacher holds forth each Sabbath to an audience of nearly five thousand people. The interior of the building is indeed a wonderful sight when the congregation is assembled. It is built in the form of an ellipse, with three tiers of galleries over the body of the church, which is very deceptive as to size. One gets a better impression as to its size on a rainy Sabbath day, when the church is filled with fog, and it is scarcely possible to see the faces of those who are sitting in the opposite gallery distinctly. The cost of the tabernacle was $150,000. All who can get inside may hear and nearly all see the preacher.

No. 18. TEMPLE BAR.—This structure was designed by Sir Christopher Wren, and erected in 1672. It makes one think of Venice, as it resembles very much the Bridge of Sighs and it is really the bridge of sighs of London. The heads of decapitated criminals, after being boiled in pitch to preserve them, were exposed on iron spikes on the top of the Bar. The last exhibited there were of two Jacobite gentlemen who took part in the rebellion of 1745. Their heads remained there twenty-five years, until blown down by the wind.

No. 19. THE KENSINGTON MUSEUM.—This museum was founded in 1852 by the Prince Consort. It has a large and wonderful collection of paintings, sculptures, jewels, porcelain, arms and armor, ornamental furniture, tapestries, and embroideries. There is an art library besides; the very best works of painters and sculptors may here be consulted. Here

are the celebrated Sheepshanks and Vernier collections, and also some of the cartoons of Raphael, besides the private collections which belong to the museum.

No. 20. THE PRINCE CONSORT MEMORIAL, KENSINGTON PARK.—This is one of the most elaborate and beautiful monuments in the whole of Europe, and perhaps the grandest of any production which has been erected. It has been recently finished, and is a mass of beautiful sculpture. In addition to the principal erection itself, it is ornamented by the most beautiful statuary of the most elaborate workmanship, representing Europe, Asia, Africa, and America, by different sculptors, and Commerce, Agriculture, Engineering, and Manufactures by still different artists.

No. 21. THE PRINCE CONSORT MEMORIAL.—This picture is shown to give a near view of one of the sculptured groups of the Albert Memorial, in order that we may have a better idea of the whole. One's mind is filled with wonder and bewilderment, and at the same time encouragement, when examining this wonderful structure, feeling as he will, if a lover of art, that it is cheering to see that our modern sculptors are coming so near to the perfection attained by the sculptors of old.

No. 22. THE TOWER OF LONDON.—Clustered around this by no means beautiful building, are some of the most interesting events in the history of the Old World. It was supposed to have been commenced by Julius Cæsar, and although most writers say that William the Conqueror commenced it in 1078, still we have the authority of Shakspeare for saying that it was begun by the Roman emperor. In Richard III, act third, scene first, Prince Edward says:

> "I do not like the tower of any place;
> Did Julius Cæsar build that place, my lord?
> *Gloster.* He did, my gracious lord, begin that place,
> Which since, succeeding ages have re-edified.
> *Prince.* Is it upon record, or else reported,
> Successively from age to age, he built it?
> *Buckingham.* Upon record, my gracious lord."

This celebrated fortress is situated at the eastern extremity

of the city, and is separated from the thickly populated portion by what is called Tower Hill. It covers about twelve acres of ground, and is surrounded by a moat, now used as a garden. Within the famous structure are numerous buildings, including barracks, tower-house, watch-tower, the bloody tower where Richard III murdered his nephews, the dark tower in which Lady Jane Grey was confined, the prison of Anne Boleyn, and numerous other buildings, in addition to the towers originally in use as a fortress. It was the residence of the monarchs of England down to the time of Elizabeth, and a prison for state criminals. Numerous are the kings, queens, warriors, and statesmen who have not only been imprisoned there but murdered within its walls. In confirmation of this fact we need but to refer to the histories of Lady Jane Grey and Sir Walter Raleigh, of William Wallace, or of King John of France. Do they not live in the remembrance of every historical reader? Our picture represents a group of warders of the tower, more interesting perhaps to look at than the cold exterior itself.

No. 23. A VIEW OF LONDON FROM WATERLOO BRIDGE.—We take our farewell view of this vast city from the Waterloo Bridge, and here have a fair view of the Houses of Parliament, of Westminster Abbey, and a scene on the Thames, with a view of the bridge itself. This splendid and substantial structure was built by a private company, from 1811 to 1817. It is 1380 feet long and 43 feet wide. The toll of this bridge is only one cent, and yet for foot passengers it amounts to $50,000 per annum. We now bid good-bye to the great city, and without further ceremony quickly pass to the bonnie braes and lochs of Scotland.

No. 24. PANORAMIC VIEW OF PRINCESS STREET, EDINBURGH.—Edinburgh is one of the sweetest and loveliest of cities. It is the capital of Scotland, and is situated on two ridges of hills within two miles of the Frith of Forth. For its size it is one of the most imposing and magnificent cities in Europe. Through its centre runs a deep wild ravine, which divides the city into the old and new town. This ravine, which was once the great deformity of the city, has been con-

verted into beautiful gardens, and is crossed at two different places by a spacious bridge and earthen mound. On a summit at the terminus stands Edinburgh Castle, whose origin is clouded in obscurity, and which is teeming with romance and historical interest, besides having been made immortal by the descriptions of Scott. The public buildings of Edinburgh are very chaste in their design, and the general architecture of the city is imposing and picturesque. Edinburgh is said to resemble Athens, in fact it has been called by many writers "the modern Athens." The principal street is Princess Street, where the most elegant hotels are located and many of the finest buildings, as well as

No. 25. THE MONUMENT TO SIR WALTER SCOTT.—This elegant monument is 200 feet high, and has two hundred and eighty-seven steps leading to the top of the gallery. The statues in the niches are taken from the different works of that great writer, including those of Prince Charles, Meg Merrilles, the Last Minstrel, the Lady of the Lake, and George Herriot. Sir Walter Scott was born in this beautiful city, August 15th, 1771, and died at Abbotsford September 21st, 1832. Under the monument is placed a large marble statue of him, and at his side his pet dog Bevis. Under the foundation-stone is located a place bearing the famous inscription of Lord Jeffrey, which speaks of Sir Walter as one "whose admirable writings . . . have given more delight and suggested better feeling to a larger class of readers in every rank of society, than those of any other author, with the exception of Shakspeare," etc.

No. 26. CALTON HILL, EDINBURGH.—Calton Hill, whose summit is about 300 feet above the level of the sea, gives one a most delightful view of the city as well as a close examination of the National, Dugald Stewart's, Nelson's, and Burns's monuments. The picture also gives one a capital idea of the general character of the whole city of Edinburgh.

No. 27. HOLYROOD PALACE.—This palace is one of the most important memorials of Scotland's ancient splendor. It was a magnificent building in former days, and was the ancient residence of the Scottish royalty. The most interesting rooms

in the palace are those last occupied by the unfortunate Mary. Her bedchamber remains in the same state as when she left it. In the cabinet where her secretary was murdered is shown the marks of his blood still upon the floor. The roofless choir is shown, where once stood the altar before which the beautiful Mary and the next nearest her to the English crown, Henry Darnley, were united. Among the great curiosities of the picture gallery here, are some frightfully executed portraits of over one hundred of Scotland's kings, evidently painted by the same hand, either from imagination, from history, or from memory; which, the deponent sayeth not.

No. 28. MELROSE ABBEY.—This once famous structure was celebrated in romance and poetry, and is one of the grandest specimens of Gothic architecture in Europe. It is all in ruins with a single exception, that of the church, yet its ornaments and arches are as sharp as when newly cut. It was founded in the early part of the twelfth century by King David I. Many of the royal monarchs of Scotland were interred here, among whom was Alexander II. Robert Bruce's heart is also buried here. "The Monk's Walk" was a favorite resort of Sir Walter Scott. The abbey was mostly destroyed by the English in 1322.

No. 29. INTERIOR OF MELROSE ABBEY.—This gives us a view of the extent of the old abbey, better perhaps than we obtained from the last view, that of the exterior.

No. 30. BALMORAL CASTLE.—This castle is the summer residence of Queen Victoria, and is in the midst of a very lovely section of the country; rich in deer stalking, grouse shooting, and every kind of Highland game. The property covers about forty thousand acres, thirty thousand of which is a deer forest. The present beautiful residence was erected near the old site.

No. 31. THE BALL SALOON, BALMORAL CASTLE.—Some idea of the gorgeous furnishing of the interior may be had from this bit, which is the saloon devoted to the state balls and fêtes. It is extremely elegant and attractive.

No. 32. THE TROSACHS HOTEL, GLEN BENVENUE.—We now leave the works of royalty for the even more fasci-

nating pleasures of the romantic lake region of Scotland. Any one who visits here will never forget this lovely spot. Right down amid the coolness and freshness is this splendidly kept hotel, and as you approach it, if you can read anything in smoke, you may see the bill of fare pouring out of the chimney, which gives you a tremendous appetite. Trosachs means bristled territory, and this is well named. It was the scene of Scott's "Lady of the Lake." From here to Loch Katrine the scenery is overcomingly grand and picturesque.

No. 33. LOCH LOMOND.—It was here where Wordsworth sung to his "Highland Girl:"

> "The lake, the bay, the waterfall,
> And thee, the spirit of them all."

One can only compare the beauty of Lake Lomond to that of the Alps. The praises of the loveliness of what is called "the pearl of the Scotish lakes," is on the lips of all who visit it. The splendor of the landscape is exceedingly varied and beautiful as well as very picturesque. In some parts of it are charming islands, while on the shores are scenes of soft and sylvan beauty, such as one wishes to dwell near constantly.

No. 34. THE RUMBLING BRIDGE AT DUNKELD.—The detention of a day or two here will repay the visitor, its scenery being unequalled in Scotland. Near the station we see all that remains of Birnam Wood, rendered famous by Shakspeare in his tradgedy of Macbeth. Two relics of the ancient forest remain, an oak and a sycamore, the residue of the wood being of modern growth. The grounds of the Duke of Athol are very extensive and very lovely; the walks being fifty miles and the drives thirty. Here is a beautiful ruin of a cathedral, the foundations of which date back nearly five hundred years. It has been the scene of much barbaric strife, and when the prelate Douglas come to take possession of his seat as bishop in 1516, a shower of shot was rained down upon him from its tower. The rumbling bridge crosses a chasm 80 feet high, through which the Bran rushes with much fury, so much so that at times the bridge is said to rumble or jar, which was the origin of its name.

No. 35. INVERNESS.—This Scotch city of fifteen thousand inhabitants is a most cleanly one, and the houses are well built, on both sides of the River Ness, which is crossed by a fine suspension bridge. On an eminence in the southern part of the town, is a castle built by Malcolm, son of the murdered Duncan. He it was who destroyed the castle that formerly stood here. And here is where it is supposed that Macbeth murdered the king. James the First held a Parliament here, at which nearly all the Scottish chiefs gave in their allegiance.

We have now had a view of the beautiful spots of Scotland and England, and will return to the charms of our own country. It is well enough to dwell in foreign lands to see what our neighbors have done, in order that we may take lessons for the future, and prepare ourselves for the work which is to come. We are a young country yet, and we feel it the more when we are travelling in the Old World.

No. 36. THE HUDSON RIVER, NEW YORK.—We shall not confine ourselves to any particular route as arranged by the various railroad companies, for if there is anything tedious to the traveller it is being tied to a set excursion, and while there are advantages, although questionable ones, in purchasing the route ticket, or if the journey be to Europe, in purchasing a tourist's ticket, yet there are many disadvantages. When one travels from home he is desirous to be relieved of all tedium, of being compelled to work or to move in a set route, and certainly when travelling for recreation nothing can be more perplexing than to desire to go to one place, and being prevented because of the necessity of following up the requirements of a route ticket, or of a route set out before the journey is commenced. We will this evening wander at random over the country, starting from the harbor of New York in one of her splendid floating palaces, and travel northward by the way of the Hudson River. The beauties of the Hudson are too well known to require a description of any kind. First, in leaving New York one sees the massive Palisades, now the towns on each side of the river, then the beautiful islands, and the varied turns of the river by which the grand mountains are rising higher and higher as one ap-

proaches the north, and growing more and more intrusive until we reach the beautiful Catskills. We disembark, take the stage, and are soon driven to

No. 37. CATSKILL FALLS.—Long before we reach the town of Catskill we see in the distance on the left bank a magnificent building, which we learn is the Catskill Mountain House. It is one of the most famous and justly celebrated resorts near the city of New York, situated as it is in one of the wildest regions of the Catskill Mountains. Near it is a beautiful fall, which, however, is made in a measure artificially by the water being dammed up, then let loose for the entertainment of the visitors. Some famous clambers for the health-seeker are about this picturesque place, but we must not detail them. We go on, and find our next view of a

No. 38. MORNING AT LAKE GEORGE.—This beautiful lake is one of the very many which are found in Northern New York, and is well named, "the Como of America." It is near the Adirondack Mountains, and is about 300 feet above the level of the sea. It is thirty-six miles long and one to four miles wide. Its shores are generally sterile and bordered by abrupt hills, in the vicinity of frowning mountains. The great number of the islands, the transparency of the water, and the bracing purity of the air, all unite to establish the claims of Lake George as a summer resort, whilst its scenery has been likened, not only to that of Como, but also to that of Loch Katrine in Scotland.

No. 39. LAKE GEORGE, FORT WILLIAM HENRY HOTEL.—A desire to remain at this beautiful spot is increased by the accommodations afforded by this magnificent hotel; but we must proceed with our journey.

No. 40. THE ADIRONDACKS, EAGLE NEST.—It would be absolutely wrong for the tourist to pass by this romantic region without a visit to the Adirondacks. It is one of the wildest, loveliest, most romantic sections in the United States, made up, as it is, of lakes and mountains and almost impenetrable forests, rivers, cascades, and hunting-grounds. A place, indeed, for the overworked to go for recreation and health.

No. 41. HUNTER'S CAMP, BLUE MOUNTAIN LAKE.—One must not expect, however, in visiting this romantic region to find the accommodations of Lake George; on the contrary, he must "rough it," and most emphatically rough it at times, particularly if the weather should be disagreeable; but as all these little experiences bring health, but little objection is made to them. We next visit

No. 42. SARATOGA SPRINGS.—This place has often been called "the Baden-Baden of America." Although it is a very beautifully located place, and has unequalled hotel accommodations, there is nothing but the fact that it is a summer resort which should make it popular, for there are many more beautiful places in our country where one will receive more benefits with respect to health than at this place; but the merry music bands, and the processions of elegant carriages, and the crowds gathering about the springs at the hours of drinking, the brilliant hops, the world-renowned balls, and the surging multitude towards the railroad station at the time of the incoming train, furnish an endless opportunity for observation and amusement, and for passing away the time.

No. 43. CONGRESS SPRING AT SARATOGA.—The springs at Saratoga rise in a stratum of Potsdam sandstone, near a great break, underlying the Saratoga Valley, and reach the surface by passing through a bed of blue clay. Most of the springs are owned by stock companies, one of which has a capital of a million dollars, and controls the Congress, Columbia, and Empire springs. Many of the most valuable of the new sources have been discovered by artesian wells. Not only is the water absorbed here in great quantities by visitors, but immense quantities of it are sent away to all parts of the United States. There are three kinds of water here, cathartic, tonic, and diuretic.

No. 44. SARATOGA LAKE.—About four miles from the village of Saratoga, by the way of a beautiful drive, is a very pretty lake, where the famous races are lost and won. Fried potatoes, boats, and fishing-tackle are the principal entertainments here. Picnics and propositions for marriage are the favorite amusement, and gossip the principal occupation.

No. 45. NIAGARA FALLS.—This is America's grand, crowning glory. This magnificent work of nature is situated between lakes Erie and Ontario, and previous to allowing the water of the former to pass down, and intermingle with that of the latter, it gives it a course of lofty tumbling, such as no other water in America ever gets. The fall has plunged for ages over the present site, pounding and pushing, and rushing and gushing in processions and in piles, manufacturing foam and spray and music and rainbows *ad infinitum.*

No. 46. NIAGARA FALLS.—Daniel Webster has endeavored to describe Niagara, but like all others who attempt a description, has failed to give an adequate idea of its grandeur. He says: "As we stood to-day at noon on the projecting points at Table Rock, we looked over into the abyss, and far beneath our feet, arched over this tremendous aggregate of water, we saw a perfect and radiant rainbow; this ornament of heaven does not seem out of place in being half-way up the sheet of the glorious cataract; it looks as if the skies themselves paid homage to this stupendous work of nature. By our side down comes this world of green and white waters, and pours into this invisible abyss. A steady, unvarying, low-toned roar, thunders incessantly upon our ears; as we look up we think some sudden disaster has opened the seas, and that all their floods are coming down upon us at once; but we soon recollect that what we see is not a sudden or violent exhibition, but the permanent and uniform character of the object which we contemplate. There the grand object has stood for centuries—from the creation as far as we know, without change. From the beginning it has shaken as it now does the earth and the air, and its unvarying thunder existed before there were human ears to hear it."

No. 47. WINTER VIEW OF NIAGARA.—Niagara is quite as beautiful in winter as in summer, and those who have not seen it when the frost king is in power, have still to witness much of the beauty and splendid glory of Niagara. Its stalactites and stalagmites of stupendous size, its splenpid ice bridges, and the magnificent display of frostwork upon the trees, make one think of the palace of Aladdin, if we may be

so profane as to compare a work of imagination with such a splendid reality as this.

No. 48. FROSTWORK, LUNA ISLAND.—It is utterly impossible to say anything about this exquisite production of nature's most ingenious jeweller. What can exceed it in beauty of form and perfection of design? After a damp, freezing night, the whole mass of foliage on the islands above the falls present just such gaudy fairy palaces as are here shown, and when the sun rises upon them the glittering display is beyond description.

No. 49. INTERIOR OF THE SUSPENSION BRIDGE AT NIAGARA.—This bridge connects Niagara and the British possessions. It was built in 1852, and cost $500,000. It is 800 feet long, 230 feet above the river, and weighs eight hundred tons. It is supported by four cables, ten and a quarter inches thick, each of which contains thirty-six hundred and eighty-four wires, of a total length of over four thousand miles of wire, and its towers are 78 and 88 feet high. The first wire was drawn across by a string which had been carried over on a kite. Eighteen feet above the carriage-way is the railway, over which the heaviest trains pass safely, causing a deflection in the curve of from five to ten inches. A splendid panoramic view of the falls may be seen from the car-windows as one passes over the bridge on the train. We will not take time to visit the Whirlpool Rapids, and inclined plane, and the islands of the Three Sisters, and the fifty other delightful places that one could visit at Niagara, but must proceed on our journey, and crossing the river into Canada we proceed by way of the Atlantic and Great Western Railway, on to the far West, taking through ticket, and not stopping until we reach Ohio.

No. 50. AFTER THE STORM.—And here we are only stopped momentarily, by the beautiful sight which we see from the car-window; beautiful, yet sad, for the trees of the little village have all been broken down by one of those curious storms which visit us, even late in the spring, of sleet and snow. How beautiful it is! But from this we must also journey on.

No. 51. DALLES OF THE WISCONSIN RIVER.—This

is only one of the little bits on the way which one may see, showing the curious action of the water upon the rocks of some of the Western rivers. It is a most romantic place. The stream at different seasons of the year is liable to a difference of from 60 feet to 100 feet in depth, owing to the freshets that pour in upon it from all directions.

No. 52. THE INTERIOR OF A MISSISSIPPI RIVER STEAMBOAT.—We now take steamer for a journey up the Mississippi River. Our first picture shows a view of the interior of one of those beautiful and magnificent river steamers or floating palaces, which are quite as well supplied, and quite as comfortable, as those on the Hudson River or Long Island Sound. Thus we journey upward until we come to the city of St. Paul, Minnesota, and here we find ourselves in one of the most thriving, and healthful, and pretty little cities of the far Northwest. From here we take carriage, and driving across endless prairies, in a few hours we are at

No. 53. MINNEHAHA FALLS.—This beautiful cascade has been immortalized by Longfellow, our favorite American poet, in his famous poem of "Minnehaha," or "Laughing Water." At some seasons of the year the amount of water that runs over is quite insignificant, but it is most picturesquely located, and worthy of a visit, though there are many other places more beautiful, which may be seen with less labor. In driving to it from St. Paul it is not impossible to get lost on the prairies, unless the compass is often consulted.

No. 54. MINNEHAHA IN WINTER.—A manufactory of some of the most gorgeous works that the frost king ever condescends to produce. Few persons see these beautiful structures of snow and frost, but our photographer with his accustomed enterprise has visited the scene, and given us the beautiful picture that is before us. As at Niagara and all such places, Jack Frost reigns during a portion of the year, and although he hushes the waters in a measure, he makes them more beautiful.

No. 55. A MISSISSIPPI STEAMER AT ST. PAUL.—We now return to St. Paul, and taking our place on board the steamer again, bid good-bye to the Northwest, and float

down slowly and surely, now through a narrow pass which reminds one of the Hudson, owing to the magnificent bluffs which line the river on each side, then through the delightful Lake Pepin, then again over places where the water is seemingly but two or three feet deep, and if you are fortunate you will see cattle and even calves cross the river, just before you reach some of these places, and over which your stupendous steamer passes with the same ease as did the cattle which just crossed. On we go down the river, passing many interesting cities and grand old bluffs on its banks, halting to take on wood for fuel, then extending our excursion a little to visit

No. 56. **THE NEW ST. LOUIS BRIDGE.**—It was opened during the year 1874 to the travel of the public. Our photographer has obtained a picture of it during the progress of its construction, and an admirable one it is. Those who have visited St. Louis, and found themselves, as in olden times, doomed to an uncomfortable journey across in an old tugboat before they could reach this grand city of the West, will no doubt be delighted to find that a bridge has rendered unnecessary the inconvenience to which they were formerly subjected. We now take up our journey westward in earnest. We first make another stoppage, however, as most Western travellers do, to visit

No. 57. **BRIGHAM YOUNG'S TABERNACLE.**—This tabernacle is located in Salt Lake City, Utah, and is one of the most singular-looking buildings in this country, and has a peculiarly heathenish aspect. There is not an American feature about it, and but little in its external appearance that would lead one to suppose it belonged to a people that ever bore any relation to us, or were under the influences of the progress and enlightment of our day. But as with the Jews, who worshipped in tabernacles until the great temple was built at Jerusalem, so the Mormons worship in this tabernacle till *their great temple* is built, the foundation of which is already laid, and which is intended to rival the cathedrals of Europe, and be grander than any church edifice in America. This tabernacle is 250 feet long, 150 feet wide, and 90 feet high. It is built of stone, covered by a grand arched dome.

and looks in the distance like a huge deep platter turned bottom up. It will contain from ten to fifteen thousand people. But we must away from these scenes and journey on.

"Farewell, ye streets! again I'll sit
On crags to watch the shadows flit;
To list the buzzing of the bee,
Or branches waving like a sea;
To hear far off the cuckoo's note,
Or lark's clear carol high afloat,
And find a joy in every sound,
Of air, the water, or the ground,
Of fancies full, though fixing nought,
And thinking—heedless of my thought.
Farewell! and in the teeth of care
I'll breathe the buxom mountain air,
Feed vision upon dyes and hues
That from the hill-top interfuse,
White rocks, and lichens born of spray,
Dark heather tufts, and mosses gray,
Green grass, blue sky, and boulders brown,
With amber waters glistening down,
And early flowers, blue, white, and pink,
That fringe with beauty all the brink."

No. 58. THE SIERRA NEVADA MOUNTAINS.—After leaving Salt Lake City, journeying on westward, the eye is delighted constantly by the succession of magnificent scenery, particularly in the Sierra Nevada Mountains, when they are reached. All over the Sierras the scenery is full of varied beauty, the chief of which is its high walls of rock, which rise abruptly and perpendicularly from the valley for many hundreds of feet. The rich boulder, the rugged hill, and frequent mountain peak of pure rock, thousands of feet high, like the Pyramids of Egypt, remind one more of the scenery of the Swiss Alps than any other in America, but has even features of surpassing attraction.

"The sun looks o'er, with hazy eye,
The snowy mountain-tops which lie
Piled coldly up against the sky:

Dazzling and white! save where the bleak,
Wild winds have bared some splintering peak,
Or snow-slide left its dusky streak."

No. 59. LAKE TENAYA, SIERRA NEVADA MOUNTAINS.—This is one of the beautiful lakes that are found high up in the Sierra Nevada Mountains, from 5000 to 6000 feet above the sea; overlooked by snow-capped peaks, and bordered by evergreen forests. The water is very clear, and, like the air, so rare that not even a sheet of paper will float upon it, but quickly sinks; and swimming is nearly impossible. These lakes abound with trout, and are becoming popular places of resort for tourists as well as for summer visitors from California and Nevada.

No. 60. THE YOSEMITE VALLEY.—From the Sierra Nevada we come to the great Yosemite Valley; the grandest, the most sublime, and awe-inspiring spot of any in this country, or perhaps in the world. To be brought suddenly confronting it, as the traveller often is as he reins his steed out of the thick forest upon the brink of its towering walls, and to look into its awful depths, is described by one as producing a sense of desolation of transcending marvellousness and unexpectedness. It seemed like a rolling, upheaving sea of granite mountains, holding far down its rough lap a vale of beauty of meadow and grove and river. Niagara alone divides honor with it in America. Only the whole of Switzerland can surpass it.

The one distinguishing feature of the Yosemite is a double wall of perpendicular granite, rising from half a mile to a mile in height, and inclosing a valley not more than half a mile in width on the average, and from six to eight miles in length. It is a fissure, a chasm, rather than a valley, in solid rock mountains. There is not breadth enough in it at many points for even one of its walls to fall down, and yet it offers all the fertility and beauties of a rich valley. There is a meadow with thick grass; there are groves of pine and oak, the former exquisite in form and majestic in size, rising often to 150 and even 200 feet in height; there are thickets of willow and birch, bay trees, and dogwood, and

various flowering shrubs; primrose, and cowslip, and golden rod, and violet painted cup, more delicate than Eastern skies can welcome. The aroma of mint, of pine and fir, of flowers, loads the air; the fern family find a familiar home everywhere; and winding in and out among all flows the Merced River, so pure and transparent that it is difficult to tell where the air leaves off and the water begins; rolling rapidly over polished stones or soft sands, or staying in wide, deep pools, that invite the bather and the boat, and holding trout both dainty and delicious.

This wonderful but charming Yosemite Valley lies about one hundred and fifty miles southeast of San Francisco, in a direct line, far up among the Sierra Nevada Mountains. The Valley is about 4000 feet above the sea-level; the mountain-walls rising up from it range from 2000 to 5000 feet higher, while on beyond the crests of the great range add from 3000 to 5000 feet to these.

No. 61. YOSEMITE INDIANS AND MERCED RIVER, CALIFORNIA.—Here we have a picture of a group of the children of nature who find their home in this beautiful valley. We see that, with the exception of their dark skins, they are, in dress and appearance, much like other people that we might see in any wild and uncultivated section of the country. These Indians are a remnant of some of the once powerful tribes that possessed the whole of this vast country, but are now fast fading away before the conquests and civilization of the white man. All attempts to civilize these people and induce them to adopt the habits and methods of living to which we are accustomed have failed, and they still remain Indians, though their wild and nomadic habits have in many cases been somewhat modified; but their extinction, as a race, seems to be only a question of time.

No. 62. VERNAL FALLS, YOSEMITE VALLEY, CALIFORNIA.—At the upper end of the Valley it separates into three narrow canyons, which are soon walled in by the uprising rocks. At the end of one of these the main branch of the river falls from its upper fountains over two walls, one 400 feet high, and the other 600 feet, at points half a mile

apart. The lower and lesser fall is called the Vernal, and pours down its whole height without a break. At its base it forms a most exquisite circular rainbow, one of the rarest phenomenon in all nature.

No. 63. EAGLE'S BEAK, YOSEMITE VALLEY.—In this picture we have another view in the Valley, and in the outline of the rugged cliff which rises in the foreground may be seen the form of the head and beak of an eagle, looking upward as if to lead the mind to the Infinite Creator and Father of all, who called into being these scenes of wonderful greatness and majestic beauty.

No. 64. YOSEMITE FALLS, YOSEMITE VALLEY.—The distinguishing feature of this fall is its height, it being the greatest of any waterfall in the world yet discovered. It is broken about two-thirds the way down its high wall of rock by projecting masses of the mountain, giving it several hundred feet of cataract passage; but counting its whole fall from top to bottom, it is 2600 feet in height, which is fifteen times as high as Niagara Falls. In the early season, when the full volume of water pours over, it presents a scene wonderfully beautiful and fascinating.

No. 65. SENTINEL ROCK, YOSEMITE VALLEY.—The position of this rock gives it its name, as it seems to stand like a sentinel to watch the Valley below. From this rock the finest views into and of the Valley may be had. Was it of this the poet wrote?

"Methinks ye take luxurious pleasure
In your novel Western leisure;
So cool your brows and freshly blue,
As time had nought for ye to do.

* * * * *

Edged with silver and with gold,
The clouds hang o'er in damask fold,
And with such depth of amber light
The west is dight,
Where still a few rays slant,
That even heaven seems extravagant."

No. 66. CAP OF LIBERTY AND NEVADA FALLS, YOSEMITE VALLEY.—This mountain peak is so named from its likeness, in general appearance and outline, to a liberty cap. The Nevada Fall is the upper of the two, the lower of which is the Vernal Fall, which we have already seen. This fall is six hundred feet high. It breaks as it comes over its crest into a grand blossom of spray, and strikes about half-way down the obtruding wall, which thence offers just sufficient slope to keep the water and carry it in chasing, circling lines of foam to the bottom. This is the fall of falls; there is no rival to it here in exquisite, various, fascinating beauty; and Switzerland, which abounds in waterfalls of like type, holds none of such peculiar charms. Not a drop of the rich stream of water but is white in its whole passage; it is one grand lacework of spray from beginning to end. It may be compared to innumerable snow-white point-lace collars and capes; but as much more delicately beautiful and perfect, however, as nature ever is than art.

No. 67. THE LOST ARROW.—This beautiful view of river, mountain, and cloud, makes up a scene that is picturesque in every sense of the word. The name given this is doubtless connected with some Indian legend, and refers either to the river, the woods, or the mountain. The lost arrow here may be like the traditional needle in a haystack, the task of finding either of which is a hopeless one.

No. 68. THE THREE BROTHERS, YOSEMITE VALLEY.—Many of the peaks of the Yosemite Valley take the form of almost perfect pyramids, and in this form they seem to come in families, and mount away one after and above another, as these Three Brothers, which stand as if shoulder to shoulder, presenting a bold front, and in their giant proportions ready to be exhibited, not only to the wondering world, but to the indefinite ages as they roll on.

The Cathedral Rocks and the Cathedral Spires unite the great impressiveness, the beauty, and the fantastic forms of the Gothic architecture. From their shape and color alike it is easy to imagine, in looking upon them, that you are under the ruins of an old Gothic cathedral, to which those of Cologne

and Milan are but baby-houses. These huge rocks take peculiar form and shapes; here great arches are carved on the face, then long, narrow shelves run midway, along which and in every available crevice great pines sprout and grow, yet appearing like shrubs against the broad height of the wall; again, the rock lies in thick folds, one upon another, like the hide of a rhinoceros; occasional columns stand out as if sculptured upon the surface; sometimes it juts out at the top over the valley like the brim of a hat, and then it recedes and sharpens to a cone. Many of these forms have been produced by the action of frost and ice, which gets into the weak crevices and by sun-power blasts out huge slices or fragments, that fall in boulders, from the size of a great house down to that of an apple, into the valley below.

No. 69. BIG TREE GEORGE WASHINGTON, MARIPOSA GROVE, CAL.—The Big Trees of California are not among the least of the attractions that claim the attention of the visitor to the Yosemite region. The Mariposa Grove is situated a little off the road leading to the Yosemite Valley. This grove has about six hundred trees, one hundred and twenty-five of which are over forty feet in circumference each, and several from ninety to one hundred feet each; and in height they range from two hundred and thirty to three hundred and twenty-five feet. This is one of these monsters of the forest, and its size may be estimated somewhat by the figures standing at the trunk.

No. 70. "BIG TREE THEY RIDE THROUGH ON HORSEBACK."—This is only a ruin of the former greatness of one of these immense productions of California soil. It has been burned out, leaving an opening through the trunk that will admit the passage of a mounted horseman. Some calculation has been made as to the age of these trees, and it is estimated that many of them are from thirteen to eighteen hundred years old.

No. 71. BIG TREE "GRIZZLY GIANT."—The Grizzly Giant is one of the largest and most notable, though far from being so comely as many others; it is 93 feet in circumference, and at 90 feet above the ground sends out a branch which is

six feet in diameter, or as large as the largest trees known in any of the Eastern forests.

But these mammoth trees are quite as impressive for their beauty as their bigness. The bark is an exquisitely light and delicate cinnamon color, fluted up and down the long, straight, slowly tapering trunk, like Corinthian columns in architecture; the top, resting like a cap upon a high bare mast, is a perfect cone, and the evergreen leaves wear a bright, light shade, by which the tree can be distinguished from afar in the forest. The wood is of a deep, rich red color, and otherwise marks the similarity of the big trees to the redwoods of the coast, but it is of even finer grain than the flesh of their lesser kindred, and both that and the bark, the latter sometimes as much as twenty inches thick, are so light and delicate, that the winds and snows of winter make frequent wrecks of the tops and branches. Many of the largest of these trees are therefore shorn of their beautiful cones; some of them are entirely blown down, and many more of the noblest specimens are scarred by the fires that have been wantonly built about their trunks, or swept through the forest by accident. The trunk of one huge tree is burned into half a dozen little apartments, making capital provision for a game of hide and seek by children, or for dividing up a picnic of older growths into sentimental couples.

No. 72 **LITTLETON, NEW HAMPSHIRE.**—We now come to a section of our own country, which, for natural beauty and picturesqueness, is unrivalled. It is the well-known White Mountain region of New Hampshire. The most beautiful approach is by the way of Littleton, to the south of which the most favorite parts lie. Before Littleton is reached the great domes and peaks are for some hours in sight, but as soon as one steps from the cars at this beautifully located village, he feels a sense of invigoration—a "strange spell come o'er" him—"an excess of joy," which nothing but the coolness and freshness of the health-giving mountain air produces. Here may be seen the great peaks on all sides, and by clambering up the no small hills at the side of the village, Mount Washington in all its glory and with its attendants for miles each

side may be seen, although twenty-five miles away. Through the town the roaring Ammonoosuc plunges with noisy haste over rugged rocks, while its amber waters are caught on the way and yoked by sundry turbine wheels to draw the burdens of the many mills which sit upon its lofty shores. Here we take the coaches, or now the cars, for the mountains proper.

No. 73. THE REIGN OF THE FROST.—As we go along during many of the months of the year, we may see the foliage in just such beautiful garments as are here shown. We have perhaps retired the night before with all nature fresh and green, and in the morning early, if we go out before the sun, we will see that Jack Frost has impressed his substantial likeness upon all things within his reach. Sometimes the air too is fairly charged with frost crystals, glistening in the sun like diamond clusters woven into all sorts of lovely patterns. But we must on to the mountains, for there is enough there to occupy us for weeks. No more beautiful time can be chosen to visit them, than at the season when the White Mountains are *in reality white*. One sees them then as the hosts who flock there only in the summer-time never see them—in the highest state of their glory.

No. 74. UPPER FALLS OF THE AMMONOOSUC.—There are two notches in the White Mountains which are more picturesque by far than the others, the Crawford Notch and the Franconia. Of these we will more particularly show you, although even of them one evening would not suffice to show you all. We will visit the Crawford Notch first. But before we do so, let us drive a little towards the base of Mount Washington, and visit the grand upper falls of the Ammonoosuc. Here the foaming waters, after travelling through hill and dale for many miles, enter a rocky gorge, and as if to get away, make a mad leap down a rough precipice into several pools below, in which the water whirls, and until it seems as if the friction must make it boil. And thus it goes on emptying its golden waters many miles below into the Connecticut. As you sit near and listen to its music you are reminded of the poet's beautiful strains:

"Fast by the river's trickling source I sit,
And view the new-born offspring of the skies,
Cradled on rocky felt, a nursling yet,
Fed by his mother-cloud's soft breast, he lies.
But lo! the heaven-born streamlet swelling flows,
Dreaming e'en now of fame, the woods adown,
And as his bosom heaves with longing throes,
His wavelets rock the mirrored sun and moon.
And now he scorns beneath the firs to creep,
Or hemmed by narrow mountain walls to flow,
But tumbles headlong down the rocky steep,
And foams along the pebbly vale below.
'Come on! come on!' he every brookling hails,
'Here suns exhaust and sands absorb your force,
Ye brothers, come, through smiling fields and dales,
I lead you down to your primeval source.'"

No. 75. PASS OF THE CRAWFORD NOTCH.—This is one of the choice spots of the world:

"For all is rocks at random thrown,
Black rocks, bare crags, and banks of stone,
As if were here denied
The summer sun, the spring's sweet dew,
That clothe with many a varied hue,
The bleakest mountain side."

There is no need of a detailed description. Our picture gives it. Its tremendous walls are overlooked by Mounts Willey, Willard, and Webster, 4000 feet high, and it is freshened by the waters of the Saco. Until 1773 this terribly grand pass was unknown, and there are no traditions concerning it. Most of the surrounding domes may be ascended, and from them grand views are to be had, while in all are gurgling waterfalls and frantic cascades without number.

No. 76. SOURCE OF THE SACO.—Oozing from the bosoms of the grand summits of the Crawford Notch are the cool, life-giving headwaters of the Saco. Three drops of water may fall upon these heights from a melting cloud, and

as soon as they touch the rocky breast they may part company, one trickling off in one direction, and the other two perhaps down the Saco.

"So from the heights of Will
Life's parting stream descends,
And as a moment turns its slender rill,
Each widening torrent bends,—
From the same cradle's side,
From the same mother's knee,—
One to long darkness and the frozen tide
One to the peaceful sea!"

No. 77. THE WHITE MOUNTAINS FROM BETHLEHEM, NEW HAMPSHIRE.—We reluctantly leave the region of the Crawford Notch, and soon find ourselves where we may have a distant view of the sublime old white caps, before we plunge again into their midst. The little village before us is Bethlehem, a name full of sweet associations, and a town in itself most picturesquely situated. It commands, down the Ammonoosuc Valley, one of the grandest views of the distant mountains, and here we have a portion of them stretched out before us. We are now only five miles from Littleton, and as one drives on towards the Franconia Range, the scene is constantly changing in outline and in light and shade. Oh, so beautiful to behold!

No. 78. ECHO LAKE.—Before we quite enter the depths of the Franconia Notch we must turn aside to pay our respects to Echo Lake, one of the loveliest and most romantic spots in New England. In its calm, clear, and peaceful waters are reflected vividly the wooded peaks which surround it, which in turn "answer back" in a hundred echoed notes every sound of voice, or bugle, or cannon. The whole region seems one of mockery, for even the evergreens are mocked by the bleak sides of Bald Mountain, covered as they are by lofty dead trees fallen in all directions as if destroyed by some dread scourge. From the little boat-house one may row across the lake with intense pleasure, and awaken the echoes, and disturb the dozy reflections to his heart's content.

No. 79. EAGLE CLIFF.—We are now in the Notch proper. Towering up on one side is Mount Cannon, and on the other sublime old Lafayette, and at the feet of the latter, like the statue of Abel at the feet of Eve on Milan Cathedral, rises Eagle Cliff, one of the most rugged spurs of this region. Here the valley is only half a mile wide, and one feels an impressible sense of shut-in-ativeness. In the way of waterfalls and rock-sculpture this is a great museum, sublime, wild, grand, exciting, and attractive. In the winter the evergreens on Eagle Cliff, covered with glittering ice, bristle like an army of bayonets in martial array, and the wind whistles about among them as if to tempt them by its uproarious music to make a "double quick" down into the valley. It is about 1500 feet high. It is a charming object for study, and if you are so fortunate as to see the clouds boiling about its head, you will never forget it. Look at it, and from Longfellow's "Golden Legend" with the old abbot sing:

"Slowly, slowly up the wall
  Steals the sunshine, steals the shade;
Evening damps begin to fall,
  Evening shadows are displayed.
Round me, o'er me, everywhere,
  All the sky is grand with clouds,
And athwart the evening air
  Wheel the swallows home in crowds.
Shafts of sunshine from the west
  Paint the dusky windows red;
Darker shadows, deeper rest,
  Underneath and overhead.
Darker, darker, and more wan
  In my breast the shadows fall,
Upward steals the life of man
  As the sunshine from the wall.
From the wall into the sky,
  From the roof along the spire;
Ah, the souls of those that die
  Are but sunbeams lifted higher."

No. 80. MOUNT LAFAYETTE.—To get a good view of Lafayette we must go some distance, and then we have it as here shown. For a whole day one may drive along at its feet and never tire of its massive form, each mile with a delightful change. It towers up 5200 feet, and yet it is easily mastered by good clamberers. A good path leads up from the Profile House, and a grand view rewards the ascent. The Pemigewasset Valley for twenty miles, the valleys of the Connecticut and Merrimac, Mount Monadnock, ninety miles away, and Kearsarge, over fifty miles distant, may be plainly seen, while Echo Lake and its sister, Profile Lake, are at the foot. Then twenty miles away is the presidential group of Madison, Adams, Jefferson, and Monroe, with grand old Washington overreaching all. Sometimes the clouds are driven over its rugged top, as if sent to comb the cobwebs from their heads, refusing to stand aside and allow us to look down. Then they disentangle, part company, and the sunshine pours through and gains the mastery. Imagine it now, if you be able and willing, and think of Bryant's sweet poem:

"Earth's children cleave to earth—her frail
  Decaying children dread decay.
Yon wreath of mist, that leaves the vale,
  And lessens in the morning ray,
Look how, by mountain rivulet,
  It lingers as it upward creeps,
And clings to fern and copsewood set
  Along the green and dewy steeps,
Clings to the fragrant kalmia, clings
  To precipices fringed with grass,
Dark maples, where the wood-thrush sings,
  And bowers of fragrant sassafras.
Yet all in vain—it passes still
  From hold to hold, it cannot stay,
And in the very beams that fill
  The world with glory, wastes away,
Till, parting from the mountain's brow
  It vanishes from human eye,
And that which sprung of earth is now
  A portion of the glorious sky."

No. 81. THE OLD MAN OF THE MOUNTAIN.—Here we have a piece of sculpture older than the Sphinx or the Colosseum, and lifted higher than they, for it is 1500 feet above the level of the sea. It is a "great stone face," hanging upon the verge of a cliff, and is, as Starr King aptly says, "An intimation of the human countenance, which is the crown of all beauty, that was pushed out from the coarse strata of New England thousands of years before Adam." It is composed of three masses of rock, which are not in perpendicular line with each other, and should you climb up to the chin or the mouth you will not see a vestige of a nose; or if you clamber into the hollow of his cheek the chin will be gone, and the whole benign countenance lost. Move a few feet one way or the other, and you lose it. Oftener is it veiled behind the clouds which sport about it continuously.

One cannot refrain from associating with it Mrs. Browning's romantic lines:

"Every age,
Through being beheld too close, is ill-discerned
By those who have not lived past it. We'll suppose
Mount Athos carved, as Persian Xerxes schemed,
To some colossal statue of a man:
The peasants, gathering brushwood in the ear,
Had guessed as little of any human form
Up there, as would a flock of browsing goats.
They'd have, in fact, to travel ten miles off,
Or ere the giant image broke on them,
Full human profile, nose and chin distinct,
Mouth, muttering rhythms of silence up the sky."

No. 82. THE POOL.—A few miles further on and, leaving the road, we plunge into the forest until we come to this wild spot. It is a basin or pool, cut in the solid rock by the troubled waters, 150 feet wide, and over 100 feet below the level of the pathway, with 40 feet depth of cold, clear water of a dark amber hue. Here an old hermit dwells, and takes you around the pool in his boat to the very place where, as we see, the waters leap into the pool and bury their music. It is here, as the poet has sung:

There is a silent pool, whose glass
  Reflects the lines of earth and sky;
The hues of heaven along it pass,
  And all the verdant forestry.

"And in that shining downward view,
  Each cloud, and leaf, and little flower,
Grows 'mid a watery sphere anew,
  And doubly lives the summer hour."

No. 83. THE FLUME.—Almost within sound of the waters of the pool is this romantic gorge, 600 feet long, with its precipitous sides 60 to 70 feet high. The walls are about 20 feet apart for most of the distance, but near the upper end the ravine is only 10 feet wide, and holds suspended in mid-air a tremendous granite boulder, as dangerous to look upon as was to him the sword of Damocles. No doubt some earthquake gave us this treasure. What would it have been had the boulder fallen down into the gurgling cascade below? The visitor may walk up the ravine, under the boulder and beyond it, and then clamber up and overlook it from the log-bridge thrown across, which bends under your feet, and makes you cling to the birch-pole railings. As Starr King says: "How wild the spot is! Which shall we admire most, the glee of the little torrent that rushes beneath our feet, or the regularity and smoothness of the frowning walls, through which it goes foaming out into the sunshine, or the splendor of the dripping emerald mosses that line them; or the trees that overhang their edges; or the huge boulder, egg-shaped, that is lodged between the walls? . . . Was ever such an amount of water put to more various and romantic use, in being poured down a few hundred feet, for calmer and prosaic service in the river below?"

"The struggling Rill insensibly is grown
  Into a Brook of loud and stately march,
  Crossed ever and anon by plank or arch;
  And, for like use, lo! what might seem a zone
  Chosen for ornament—stone matched with stone,
  In studied symmetry, with interspace,
  For the clear waters to pursue their race
  Without restraint."

But even without ascending Mount Washington by the wondrous railway, we must leave this delightful region thus summarily until soon again, for we are needed for state purposes at

No. 84. **THE CAPITOL AT WASHINGTON.**—Here we have a fine view of the Capitol at Washington. Though not a seven-hilled city, Washington has, as well as Rome, its Capitoline Hill, commanding views scarcely less striking than those of the Eternal City.

The corner-stone of the Capitol was laid by General Washington in 1792. The original building has been much extended by the addition of the two wings, making it more than twice the original size. These wings are placed at a distance of 44 feet from the main building, but connected to it by corridors 56 feet wide. Each wing is 142 feet front, and 239 feet deep. The centre building is 352 feet long, and 121 feet deep, with a portico 160 feet wide. The entire length of the building is 751 feet, and 324 feet deep. The wings are of white marble.

Over the rotunda, in the centre of the building, is a magnificent cast-iron dome, on the apex of which is a lantern 52 feet high by 17 feet in diameter; the whole being crowned by a bronze statue of Liberty, by Crawford, and rising to the height of 300 feet above the basement floor. On the lawn, in front of the eastern façade, is Greenough's colossal marble statue of Washington; it rests on a granite base 12 feet high, upon which is inscribed: "First in war, first in peace, and first in the hearts of his countrymen."

No. 85. **THE WHITE HOUSE, OR PRESIDENT'S MANSION,** is situated at the western extremity of Pennsylvania Avenue, one and a half miles west of the Capitol. It is built of freestone, painted white. It is 170 feet front, and 86 feet deep. The garden front is very beautiful; the lawn slopes down to the Potomac. In the square in front of the mansion stands Clark Mills's celebrated equestrian statue of General Jackson. In the immediate vicinity are the War, Navy, Treasury, and State Departments.

No. 86. **THE CAPITOL, FULL VIEW.**—Here we have another view of the Capitol, showing the dome and a portion

of the park or lawn in front, with a rear view of the statue of Washington referred to, in the foreground.

No. 87. THE SENATE, EXTERIOR, presents a fine appearance with its massive columns in front. The tympanum of the portico is adorned with a group of statuary, by Crawford, representing "The Progress of Civilization."

No. 88. THE HOUSE OF REPRESENTATIVES.—This is the other or southern end of the Capitol, and is of the same size and style of architecture as the Senate. In these two the representatives of the people meet, and comprise what is known as the Congress of the United States.

No. 89. TREASURY BUILDING, WASHINGTON.—This immense building is 600 feet long by about 200 wide, and is devoted to the Treasury and State Departments. The east front has a colonnade, of Ionic columns, 300 feet long. The north and south ends of the building also have projecting porticos. This edifice has about five hundred rooms, and contains, besides the accommodations for an army of clerks, an immense engraving and printing establishment.

No. 90. INTERIOR OF PATENT OFFICE, WASHINGTON.—This gives us a view of the hall or passage-way, with its arched and fretted ceiling, in the Patent Office.

No. 91. UNITED STATES POST OFFICE, WASHINGTON.—About half-way between the Capitol and the President's house, north of Pennsylvania Avenue, fronting E Street, is the structure occupied by the General Post Office, one of the finest edifices in Washington. It is of white marble, 204 feet long by 102 deep, and contains over two hundred rooms.

No. 92. UNITED STATES PATENT OFFICE, WASHINGTON.—Occupying the square between Eighth and Ninth and F and G Streets is the building of the Department of the Interior, or Home Department, generally called (from one of its bureaus) the Patent Office. This edifice occupies an entire square, and is not surpassed by any structure in Washington for extent or elegance, if we except the Capitol. Here are deposited models of every machine or invention that is patented; here also are at present the rooms of the Agricultural

Department, with large collections, illustrative of the fruits and cereals of the country.

No. 93. **SMITHSONIAN INSTITUTE, WASHINGTON,** is in the new park, and is one of the noblest structures in the city. The edifice is 450 feet long by 140 feet wide, and is built of red sandstone, in the Romanesque or Norman style, embellished by nine towers of from 75 to 150 feet in height, and presents an imposing appearance. It contains a museum, for objects of natural history, 200 feet long, one of the best supplied laboratories in the United States, a gallery for paintings and statuary, 120 feet long, and a room capable of containing a library of 100,000 volumes. This institution was endowed by James Smithson, Esq., an Englishman, who left to the United States $515,169 "to found at Washington an establishment for the increase and diffusion of knowledge among men." Hence it is called the Smithsonian Institute.

No. 94. **THE SUSQUEHANNA RIVER AT CATAWISSA.**—One of the grandest rivers in America is undoubtedly the Susquehanna. From Havre de Grace to Harrisburg, and from Harrisburg to Erie, the scenery is singularly picturesque. The ride from the two cities last named will never be forgotten by those who take it. All that is needed to make it equal to the Elbe is castles upon its crags, or like the Semmering in Austria, a steeper ascent, more tunnels and bridges, although here some of the grades are sixty feet to the mile. Catawissa, "clear water," is situated at the confluence of the Susquehanna and Catawissa Creek. From the adjacent bluffs beautiful views are obtainable. The bridges and the bluffs and the islands and the curves all combine to make up a grand picture, such as Pennsylvania is famous for.

No. 95. **INDIAN LADDER BLUFF, DELAWARE WATER GAP.**—Not so much can be said for the Delaware River, which has but little of interest upon its monotonous shores from the time one leaves its mouth until above Trenton, whence as it narrows it grows more beautiful until we come to the famous Gap, where the river passes through a narrow passage in the Kittatinny Mountains, which are about 1600 feet high on either side. Here the waters wind and twist, though 60

feet in depth, black and sombre and swift. Indian Ladder Bluff is one of the most precipitous sides of the Gap, and is very beautiful in form. One sailing upon the water here is very much reminded of the lakes of New Hampshire. The Water Gap is a favorite summer resort, where there are fine hotels.

No. 96. CHESTNUT HILL, PHILADELPHIA.—Since we have promised ourselves to stick to the country and not enter the "busy streets" again, we will content ourselves with a view of one of the numerous beautiful suburbs of Philadelphia. From this garden one may see many miles of lovely country, including some of the finest farms in the State, and some magnificent wooded lands.

No. 97. SPRINGTIME IN THE WOODS.—Near Chestnut Hill are some lovely rambles, such as would satisfy the intensest cravings of the most hopelessly romantic lovers. Here is a bit, which is E pluribus unum, about Philadelphia, and is on the verge of the new portion of Fairmount Park, and near us and around us are some of the grandest of old trees. As we look upon them how Lowell's song to "The Birch" reverberates in our ears:

"Rippling through thy branches goes the sunshine
Among thy leaves that palpitate forever.

* * * *

Thou art the go-between of rustic lovers;
Thy white bark has their secrets in its keeping;
Reuben writes here the happy name of Patience,
And thy lithe boughs hang murmuring and weeping
Above her, as she steals the mystery from thy keeping.
Thou art to me like my belovéd maiden,
So frankly coy, so full of trembly confidences;
Thy shadow scarce seems shade, thy pattering leaflets
Sprinkle their gathered sunshine o'er my senses,
And Nature gives me all her summer confidences."

No. 98. THE OLD MILL ON THE WISSAHICKON, FAIRMOUNT PARK.—Seven miles of this delightfully romantic stream are included now in the public park, and along

one shore is a splendid drive. Its banks are rugged and high, and clothed with foliage, through which peep out the strangest shaped rocks imaginable. Formerly old mills such as this were numerous along its banks, mainly for the manufacture of woollen goods and paper. They are gradually being torn down by the authorities to increase the romance of this portion of Fairmount Park. The stream is clear and beautiful

"Such waters do the god's distil
And pour down every hill."

No. 99. VIEW ON THE WISSAHICKON.—This view gives us even a more delightful sight of the river at one of its widest parts. Hotels are frequent and boats plenty, thus inducing picnics and excursions to its cool retreats. There are many favorite spots along it well known to its lovers and neighbors.

"Full many a spot
Of hidden beauty have I chanced to espy
Among the mountains; never one like this;
So lonesome, and so perfectly secure."

But we must not grow romantic here. We have had a long journey together, and may it prove a pleasant and profitable one. Many such are in store for us, if we will but have them together. As during *all* seasons of gladsomeness and sunshine it is but proper that we should not forget the shadow side of life, let us take but one faint view of that in the form of

No. 100. PRINCETON COLLEGE, PRINCETON, N. J.—It may be a singular freak, but it is to remind us all of what we once were, and what our children must be, and of our dear *alma mater*. This grand old College, bless it, was located here in 1757. The building is of stone, and so are the brains of some of the boys who "go through" there. With Nassau Hall, and Dickinson Hall, and the splendid Library, and the Theological Seminary, and the Faculty here, there is full enough to teach any "young idea how to shoot." *This is not* an advertisement for Princeton College, and therefore we will end our journey just here.

JOURNEY G.

CENTENNIAL, 1876.

No. 1. INDEPENDENCE HALL.—In making a journey to the Centennial to see the many wonders of the Great Exhibition, we will first visit some of the places, around which cluster the memories of those events which rendered our Centennial possible, and which are preserved as shrines of our country's liberty. The picture before us is Independence Hall, Philadelphia. This building is a part of what was known as State House Row, and was erected between the years 1729 and 1734. This is one of the places of public interest, and is daily visited by great numbers of people from all parts of the world. Visitors are admitted to the steeple, from which fine views of the city may be had. A statue of Washington stands in front of the entrance.

No. 2. INDEPENDENCE HALL, INTERIOR.—This room is the birthplace of the Republic. Here the Continental Congress met; here George Washington was elected Commander-in-Chief of the American army; and here, on that memorable Fourth of July, 1776, was adopted and signed the Declaration of Independence. This room has been restored, as far as possible, to its original condition, and together with one adjoining, is used as a National Museum. Here are portraits of the Revolutionary heroes, in the Government and in the field; the antique wainscoting and Congressional chairs are interesting, besides a large collection of curiosities and mementos of the early days of the Republic. Here also may be seen that interesting relic,

No. 3. THE OLD LIBERTY BELL, whose picture figures so conspicuously in everything relating to the Centennial. This bell was cast in London, in 1752, and bore the inscrip-

tion: "Proclaim liberty throughout all the land unto all the inhabitants thereof." It was recast in Philadelphia, retaining the inscription, and on that eventful Fourth of July its joyous peals announced to the enthusiastic people the consummation of the grandest act that has ever been recorded in the history of the world.

"How they shouted! what rejoicing!
How the old bell shook the air,
'Till the clang of freedom ruffled
The calm, gliding Delaware!
How the bonfires and the torches
Lighted up the night's repose!
And from out the flames, like Phœnix,
Slaughtered Liberty arose."

The old bell was finally cracked, when it was removed from the belfry and another put in its place.

No. 4. YANKEE DOODLE.—Here we have illustrated the spirit of '76, in which the old grandsire, fired with all the ardor of youth and a determination to do or die, is represented as seizing the sticks of a fallen drummer, and encouraging the wavering forces on to victory. This painting is by A. M. Willard, whose experience in his country's service has enabled him to put so much life and action into his picture. It hung in Memorial Hall, and was a fitting contribution to the Centennial as a national picture.

No. 5. CENTENNIAL GROUNDS, BIRD'S-EYE VIEW.—The inclosure consisted of what was known as Lansdowne Plateau, and embraced 236 acres on the west bank of the Schuylkill River in Fairmount Park. The surpassing beauties of the grounds were the theme of admiration of all visitors who love natural scenery. The scene is ever changing and fresh. Nature and art have combined to make this one of the most delightful spots that could have been selected in all our great country. Here are hill and valley, shady groves and grand old trees, a laughing brook goes dancing through the ravine, while the beautiful Schuylkill winds away in the distance, adding an additional charm to the scene. Many rec-

ommended a stroll through the grounds as the first thing for the visitor to do preparatory to commencing in detail the various buildings and their contents.

No. 6. MAIN BUILDING, EAST END.—On some of the approaches from the city this was the first view the visitor had of the principal building. This end formed one of the main entrances, and by it visitors were ushered at once into the almost bewildering mazes of the American manufacturing department. But we will not enter yet. Here we have another view, this being the

No. 7. MAIN BUILDING, NORTH ENTRANCE.—This is the central portion of the building on the north side, and presents a fine example of the style of architecture. The entrance we see here was directly opposite Memorial Hall. The bronze figure in the immediate foreground is one of the winged horses with its accompanying female figure which stand in front of Memorial Hall. The statue in the centre of the picture is the

No. 8. AMERICAN SOLDIER.—This fine statue is the work of the New England Granite Company, Hartford, Connecticut. The granite was from their quarries at Westerly, Rhode Island, and is said to be of the finest quality. The statue is twenty-one feet six inches in height above the pedestal, and weighs thirty tons. It was designed and sculptured by Mr. Carl Conrad, and is intended for the Antietam soldiers' monument.

No. 9. MAIN BUILDING, PERSPECTIVE.—The vast proportions of this structure can hardly be comprehended, on account of its symmetry and the light and graceful style of its architecture. But here we see the difficulty of getting the whole into a picture. The further end is lost in the distance. The length of this building is 1880 feet and the width 464 feet. The four central towers were each forty-eight feet square and rose to a height of one hundred and twenty feet. The area of the building was over twenty acres. We get a better idea of its great capacity by taking a look at its interior.

No. 10. MAIN BUILDING, INTERIOR.—This was when it was ready to receive exhibits. It was commenced on the

8th of May, 1875, and completed on the 1st of January, 1876, in less than eight months, and cost $1,600,000.

No. 11. OPENING CEREMONIES, THE ORATORS.—The Centennial Exhibition was opened on the 10th of May with imposing ceremonies, which were participated in by the President of the United States, Cabinet officers, Judges of the Supreme Court, members of Congress, Dom Pedro, the Emperor of Brazil, foreign ministers, the generals of the army, governors of States, and a vast concourse of citizens and soldiers, including a chorus of about one thousand voices, the whole number being estimated at about two hundred thousand. The view before us shows the grand stand erected in front of Memorial Hall and occupied by the orators, officers, and dignitaries of the occasion; another view looking towards the Main Building shows the choristers.

No. 12. OPENING CEREMONIES, THE CHORISTERS.—This chorus was organized by the Women's Centennial Committee, under the leadership of Mr. Theodore Thomas. They sang Wagner's grand march, written for the occasion, and for which he was paid $5000.

No. 13. MAIN BUILDING, INTERIOR.—The Exhibition being now open we will commence a tour of inspection, and as most visitors did, enter the Main Building. This was divided into three departments: 1. Mining and Metallurgy, 2. Manufactures, 3. Education and Science. The view before us is of the Main Avenue from the west end, looking across the Chinese Department which is seen in the foreground, and faithfully represents the general appearance of the vast profusion of exhibits and material there collected.

No. 14. CARVED BEDSTEAD, CHINESE SECTION.—This is a most wonderful and elaborate piece of work, it being ornamented with carved ivory pictures. An inspection of this bedstead will convince any one of the skill and patience of those curious people. It was a great source of attraction to all visitors.

No. 15. MAIN BUILDING, ITALIAN DEPARTMENT.—The Italian section, as most people expect, partakes largely of the artistic. Here were the mosaics of Florence and Rome,

the filigree work of Genoa, the glass of Venice, the corals of Naples, the jewelry of Turin, beautiful carved and inlaid woods from various sections, bronze statues, and bas-reliefs; a number of small statues and garden pieces in terra cotta, and a great variety of ceramic ware reproductions. Among the bronzes are copies of the Venus de Medici, Apollo Belvidere, the Laocoon, the Dying Gladiator, and several other well-known sculptures. Of her great men there are busts of Gallileo, Michael Angelo, and Garibaldi. In the department of the more useful products the exhibit is small, and consists mainly of Leghorn hats, woollen blankets, bed-spreads, chemicals, books, etc. For the more celebrated products of higher Italian art we must ask your indulgence until we enter the fascinating portals of Memorial Hall.

No. 16. MAIN BUILDING, SWEDISH SECTION. EXHIBIT OF CHINA AND PORCELAIN WARE.—The little Scandinavian kingdom here represented is situated away up north of the Baltic Sea, between the parallels of 55° and 69°. It is about as large in area as the State of California, and has about the same population as the State of New York. It is not so well known as many other countries, but the products exhibited in our Centennial Exhibition showed it to be well advanced in all that is progressive. The principal products are iron, steel, furs, and woollens. The iron and steel exhibit was scarcely equalled by the extensive products of our own country; while in the ornamental and artistic departments the Swedes are equally proficient. Here we have an illustration in this beautiful collection of china and porcelain ware. Of the people themselves, we have the pleasure of showing you some life-like examples.

No. 17. SWEDISH PEASANTS.—Here is a perfect representation of the home life of these people. The group before us is not from life, and yet the figures are so lifelike that it seems as if we must see them move or speak. There are a number of these groups, all made in plaster, and the faces and hands painted to represent life. They are the work of Prof. Lödermann, of Stockholm, a sculptor of high reputation.

No. 18. THE NEW BABY.—Here is another domestic

scene that shows the interest excited by the advent of a little stranger, in the two callers who have come to see the new baby. The natural ease in the pose of the figures, and the fidelity to details, and the truthfulness of the whole are highly complimentary to the skill of the artist.

No. 19. THE BABY'S DEATH is a sadder scene that will appeal in language stronger than words can express to the hearts of many parents who have undergone a similar experience. The attitudes, the expressions, are all touchingly truthful and lifelike.

No. 20. NETHERLANDS EXHIBIT.—Netherlands means low lands, and comprises that portion of Northwestern Europe known as Holland. This was the entrance from the main avenue to the Netherlands section. Upon entering we came to a very beautiful exhibit.

No. 21. NETHERLANDS SECTION, KIOSK EXHIBIT.—This is an example of the elaborate work that was to be found in the exhibits all through the building.

No. 22. QUEENSLAND COURT.—This was in the Australian department, and was especially rich in wool and ores. The graceful shaft seen here represents the gold that was exported from that colony from 1868 to 1875. It would make a solid monument of this size, which would weigh sixty-five tons, and be worth $35,000,000.

No. 23. MAIN BUILDING, INTERIOR, TRANSEPT FROM SOUTH GALLERY.—This was a very interesting part of the Exhibition, and contained some of the most beautiful and valuable exhibits. In each of the four gables, in the centre of the transept, was a shield decorated with appropriate flags and representing Europe, Asia, Africa, and America. One of them is shown in the centre of this picture. A nearer view of the centre of the transept is taken from the southwest tower.

No. 24. MAIN BUILDING, INTERIOR, FROM SOUTHWEST TOWER.—This shows us the music-stand where vocal and instrumental music were dispensed, and around which the tired thousands gathered to rest and listen. On each of the four sides of this Transept are beautiful exhibits from Ger-

many, England, France, and America. The latter was the most attractive, as it consisted of elegant jewelry and silver-ware by different exhibitors, and had several diamond necklaces which were valued at from $25,000 to $80,000. Our view was looking across towards the French Exhibit, which was next in point of beauty, being composed of artistic bronzes, vases, etc.

No. 25. MAIN BUILDING, INTERIOR FROM NAVE, LOOKING SOUTHWEST.—This view is looking towards the point whence our last was taken, and shows the German exhibit referred to, and one of the four towers by which access is had, by stairs and elevator, to the top of the building.

No. 26. NEW ENGLAND GLASS COMPANY'S EXHIBIT.—This is another of the attractive exhibits; it looks like a fairy crystal palace, and yet here are forms and objects that are familiar to us all. Glass, so common among us, is one of the most beautiful and useful products of the earth. It serves to admit light, while at the same time it protects us from the inclement weather, in our homes. It finds its place in our dining- and drawing-rooms in the shape of ware, mirrors and ornaments. It is the medium by which we may view the planets, and study the worlds around us. The pictures we show you to-night are all made on glass by the aid of lenses of the same material. They are protected by glass, and through two different sets of lenses in this apparatus they are projected upon this screen for your study and enjoyment. It is the most important material aid to science, and the medium through which the profoundest mysteries of the universe have been revealed.

No. 27. CENTENNIAL GROUNDS FROM MAIN BUILDING.—Having ascended to an elevated position on the west end of the Main Building, we have spread out before us this beautiful panorama. On the left we see a corner of Machinery Hall; a little further is the beautiful lake, with its dome-shaped fountain, and beyond that are the United States Government and State Buildings. Belmont Avenue is seen passing from the left to the right of the picture, and our next gives you a view looking along that thoroughfare.

No. 28. BELMONT AVENUE AND FOUNTAIN.—The

principal object in this picture is the handsome fountain which stands in the centre of the avenue between the Main Building and Machinery Hall. It was designed and modelled by M. Bartholdi, of Paris.

No. 29. MACHINERY HALL FROM FINANCE BUILDING.—Here we have the east end of Machinery Hall. It had quite an imposing front, the style of architecture being light and attractive. In the northernmost tower were located the beautiful chime bells, which were played every day, and whose rich tones could be heard in every part of the grounds.

No. 30. MACHINERY HALL FROM MAIN BUILDING.—Another view of Machinery Hall with Belmont Avenue and the fountain in the foreground. This building was 1402 feet long by 360 feet wide, with an annex on the south side 208 by 210 feet, the whole covering fourteen acres. Ten thousand feet of shafting conveyed the motive power, which was supplied by a single Corliss engine.

No. 31. THE CORLISS ENGINE.—This magnificent engine was one of the most attractive features of the whole exhibition, and commanded the admiration of all who saw it. Its great driving wheel of 30 feet diameter, ran so true and noiseless that one would hardly be aware of the proximity of such a giant if he did not see it. This engine was built by Mr. G. H. Corliss, of Providence, Rhode Island, is of 1300 horse power, and is said to have cost $200,000. Its use as a motor for the machinery exhibited was the free gift of Mr. Corliss, a contribution for which he deserves the gratitude of all interested in the Centennial enterprise.

No. 32. MACHINERY HALL, SOUTH AVENUE FROM EAST END.—This is a fine interior view, looking west on the south avenue. The German section is in the foreground, and conspicuous here are the great Krupp guns.

No. 33. MACHINERY HALL, NORTH AVENUE.—Another general view shows us the north avenue, and indicates how full the whole of the vast space was. Here were machines, and the work of machines for all sorts of purposes, from that which would make the tiniest wheel of a watch to the mighty engine that kept all in motion. Here was Ameri-

can genius displayed in a most characteristic manner, and to most visitors there was not a more attractive part of the Exhibition than this Machinery Hall.

No. 34. MACHINERY HALL, TRANSEPT.—This view was looking from the north towards the south side of the building. On the right were the locomotives, and in the distance we get a side view of the great engine. Beyond that was the annex, in which was a tank 60 x 106 feet, which contained 10 feet of water. At the south end of the tank was a waterfall 35 feet high by 40 feet wide, which was supplied with water from the tank by pumps on exhibition.

No. 35. REPUBLIC AVENUE FROM MACHINERY HALL.—This fine vista gives us an admirable view of a popular and much frequented portion of the grounds. This Avenue of the Republic extends the entire length of the Main Building and Machinery Hall. In the distance to the left may be seen Memorial Hall, while in the middle distance are the Centennial Photographic Company's Studio, Judges' Hall, and the Department of Public Comfort.

No. 36. MEMORIAL HALL, OR ART GALLERY.— This beautiful building is probably the most attractive of any on the grounds. It is intended to be permanent, and was built by the State of Pennsylvania at a cost of $1,500,000. It was placed at the disposal of the Centennial Commission to be used as an art gallery during the Exhibition, after which it is to be appropriated by the Pennsylvania Museum and School of Industrial Art. The building is of the most substantial character, being built of granite, iron, and glass, and is thoroughly fireproof. It is 365 feet in length, 210 feet in width, and 59 feet in height, surmounted by a dome over the centre which rises to a height of 150 feet from the ground, and supports a colossal statue of Columbia. The four corners of the base of the dome are ornamented with figures representing the four quarters of the globe. The interior is divided into a grand entrance hall 82 x 60 feet, and 53 feet high; a central gallery beneath the dome 82 feet square, and two other galleries leading east and west, each 88 x 98 feet, and 35 feet high. These three central halls form a vast gallery 287 feet

long by 82 feet wide, capable of holding eight thousand persons. These great galleries were temporarily divided to furnish wall space for the paintings. Beyond these on either end, is a smaller gallery 28 x 98 feet. Besides these there are a number of studios and small exhibition rooms along the north side. The large galleries are lighted from above, and all works of art are in this respect exhibited under the most favorable conditions in every department. Before entering the Art Gallery we will examine two attractive bronze groups outside.

No. 37. NAVAL GROUP.—This is situated at the southwest corner of the Art Gallery. It represents the Navy, and is the work of Mead the sculptor. It is intended for the Lincoln monument at Springfield, Illinois. The artistic merits of this work are acknowledged to be of a high order.

No. 38. THE DYING LIONESS.—The artist has put a great deal of expression into this admirable group. The poor animal has received a fatal arrow from the hand of some skilful hunter, and helplessly yields up her life, while the little cubs, as if anxious to arouse her, climb over her prostrate form. The king of the forest stands as if apprehensive of danger, and ready to meet any foe that may present itself. This group is by Wolf, and is situated at the southeast corner of Memorial Hall. These two excellent works of art outside the Art Gallery are considered by some critics as a sort of compensation for much of the bad work to be found inside.

No. 39. ART GALLERY, VESTIBULE.—This is the spacious entrance hall to which we referred, 82 x 60 feet, and 53 feet high. It is devoted exclusively to Italian sculpture, but the subjects are mostly of a trivial or humorous character, presented in the forms of children. Indeed this last is a striking feature of all the work in the Italian department, as we will show you by some of the better pieces before we close. The most conspicuous object in this hall, is the great plaster cast of Washington mounted on an eagle. Whatever may have been the intent or purpose of the artist, it is difficult for us as Americans to see any dignity added to the character of him, whom we all revere as the father of his country, by such a questionable work of art as this.

No. 40. ART GALLERY, THE ROTUNDA.—This is the great central gallery, under the dome, and was occupied by the United States, Great Britain, France, Germany, and Italy. Our own country compared favorably with either of the others. Among the American names represented here by meritorious work were those of Story, Palmer, Miss Foley, Rogers, Connelly, and Haseltine. On a high pedestal in the centre of this hall stands the

No. 41. SCULPTURED GROUP, AMERICA.—This is a terra cotta cast by Doulton & Co., from the original marble on the Albert Memorial in London, by John Bell of that city.

No. 42. AMERICAN DEPARTMENT.—This is one of the long galleries of paintings, in which we will not stop, but pass on to something more interesting, which we find in an adjoining hall.

No. 43. STATUE OF OPHELIA.—This charming statue is by P. F. Connelly, now of Florence, and represents Shakspeare's Ophelia, in the play of Hamlet, in her demented condition after the death of her father.

"Her father slain, her lover lost, and she about to die,
She gathers flowers, dreams of joy, and smiles when she should cry,
Her budding beauty only saved by madness from decay,
Blossoms awhile, then from the stem the life is stolen away."

Can we wonder that her brother Laertes, upon returning from France, and finding his father dead, and seeing his beautiful sister insane, should break forth in the following excited strain:

"O heat, dry up my brains! tears, seven times salt,
Burn out the sense and virtue of mine eye!
By heaven, thy madness shall be paid by weight,
Till our scales turn the beam. O rose of May!
Dear maid, kind sister, sweet Ophelia!—
O, heavens! is't possible, a young maid's wits
Should be as mortal as an old man's life?
Nature is fine in love; and where 'tis fine,
It sends some precious instance of itself
After the thing it loves." . . . .

Ophelia.—"There's fennel for you and columbines; there's rue for you; and here's some for me; we may call it herb of grace o' Sundays;—you may wear your rue with a difference. There's a daisy:—I would give you some violets, but they withered all when my father died:—they say he made a good end. (*Sings.*)

"For bonny sweet robin is all my joy."

No. 44. STATUE OF SPRING.—Another beautiful piece, by an American artist; this being from the chisel of Mr. J. W. Bailly, Philadelphia. It was one of the most beautiful sculptures in the whole Exhibition; and with the lovely Ophelia, which we have just shown you, indicates that America will soon rival Italy in the higher domains of the plastic, as she has already done in that of painting and the graphic arts.

No. 45. SWEDISH SECTION, ART GALLERY.—Here we have a portion of the Swedish art exhibit, which indicates that among those somewhat obscure people of the North, there are plenty of artists whose work will not suffer in comparison with that of any other people. There were but two pieces of sculpture, viz., "The Ladies of the Lake," and "Psyche," which are seen here in the centre of the hall. Both are by J. Börjeson, now of Rome.

With this we will leave the many attractions of the Art Gallery, deferring for awhile a visit to the Annex, and journey over to the Agricultural Building, and other places of interest in that part of the grounds. On our way we will have an opportunity to note some of the strange people to be seen at the Exhibition. Some of our foreign visitors.

No. 46. SING PAN, CHINESE.—The first is that of a representative of the celestial empire of China. Notwithstanding we are becoming familiar with these people among us, yet we involuntarily stop to look when one appears in native costume, with long queue and wooden shoes.

No. 47. Z. SEKIKUCHI, JAPANESE.—The Japs are also looked upon with a sort of curiosity. But although they occupy an isolated country and were among the latest to permit intercourse with foreign nations, yet they are improving very fast. They readily acquire our language, adopt our dress, and ex-

cept by their characteristic features, would not be known from an American or European. They are also very progressive at home, where they are adopting the American system of business and communication to a large extent.

No. 48. BENDEAN, ALGERIAN.—These people are a mixed race, their ancestors being Berbers, Moors, Arabs, Turks, Koloughs, and Jews. Algeria is a province of France, but the natives usually display some distinguishing feature of dress to indicate their origin.

No. 49. BEDJAI, TUNISIAN MUSICIAN.—Tunis is a Turkish province, but the character of the native population is much the same as that of Algeria. They adhere to the Turkish, Moorish, or Arabian style of dress, and are always distinguishable.

No. 50. A. GAUTUTOY, PERSIAN.—The Persian is also a mixed race, being descended from Persians, Turks, Tartars, Georgians, Armenians, Arabs, and other nations, who have at different periods held sway in that country. The native Persians are a handsome, active, and generally a warlike people, and among them in the earliest times originated many of the ameliorations of mankind, which gave them the lead in ancient civilization.

No. 51. A. TRAJA, TURK.—The populations of the various portions of the Turkish Empire, Turkey in Europe, Turkey in Asia, and Turkey in Africa, comprise a great variety of people, and are made up of nearly all the Eastern nations and tribes. The Osmanlee Turks, however, are the dominant race, and by right of conquest are proprietors of the greater part of the soil. They fill all the important civil and military offices, and reside mostly in the cities and towns. It is reasonable to suppose that the gentleman whose picture we have here is one of this ruling class.

No. 52. NICOLO FOSCOLO, EGYPTIAN.—The larger portion of the inhabitants of Egypt are said to have descended from the ancient Egyptians, and the peasant class are called Fellahs. Egypt being a part of Turkey in Africa, the Turkish population are the aristocracy. So that whether the individual we have represented here is a descendant of the Pharaohs, or a

Turkish combination of Moor, Arab, Armenian, Berber, Negro, Jew, and Frank, it is difficult to tell. It is sufficient that he was here as one of our foreign visitors, and helped to make up the variety of the nations at our great Exhibition.

No. 53. AGRICULTURAL HALL.—This building was of singularly original design, and well adapted to the purpose for which it was built. It consisted of a main section 826 feet long, 100 feet wide, and 75 feet high. This was crossed by a central transept of the same height and width, and two subdividing transepts, each 70 feet high and 80 feet wide, and 540 feet long, the whole covering an area of nine and a half acres. This structure was of the Gothic style, each section forming an arch which sprung directly from the ground. It gave a very beautiful and roomy interior, as will be seen by the pictures which follow.

No. 54. AGRICULTURAL HALL, INTERIOR, NORTH AVENUE.—Here we have what we have just been saying, demonstrated in the clearest manner. This is but one of the avenues, but we can see what a vast space is given by this style of architecture, free from uprights, cross-beams, or any obstruction.

No. 55. AGRICULTURAL HALL, NAVE LOOKING NORTH.—Here we have a good representation of the exhibits in the English department, and this is a fair illustration of the appearance of the whole interior. Here were products of the soil from nearly all nations, while some, such as the wine-growing countries of Spain, Portugal, and California, were strongly represented. The specimens of the different kinds of wood from the various countries were very beautiful and interesting.

No. 56. AGRICULTURAL HALL, INTERIOR, LOOKING WEST.—This view was in the American department, where American genius asserted itself in the production of machines for all sorts of purposes, and of the most novel and curious designs. Here were cultivators, mowers, reapers, rakes, corn harvesters, threshing machines, all intended to do some part of the hard work that used to be done by hand. One reaper exhibited here reaps the grain, gathers and binds

it into sheaves ready to be loaded and taken away. The display of agricultural implements was also very fine. They were produced in almost endless variety, and of the most beautiful patterns and finish. The gothic shaped exhibit in the centre of this picture, was composed of pitchforks, rakes, shovels, hoes, scythes, sickles, and a great variety of curious implements, that might puzzle some of the old farmers even to tell what they were for.

No. 57. AGRICULTURAL HALL, INTERIOR, BRAZILIAN COTTON EXHIBIT.—Among the most attractive features of Agricultural Hall was this cotton pavilion. It was certainly a happy thought that suggested arranging the cotton in this form, for it attracted the attention of thousands who might never have noticed it in bags or bales, and it demonstrated to the world at the same time that Brazil raises cotton. Within this pavilion were samples of the different grades of coffee in great quantities, this being one of the chief Brazilian products.

No. 58. MAMMOTH GRAPE-VINE FROM CALIFORNIA.—This was another very attractive feature of the Agricultural Department. It was exhibited by Mr. Sarver, of Santa Barbara, California, and intended to illustrate the capacity of the soil of that State for grape culture. This vine is said to be the largest in the world of which there is any record; it measures four and a half feet in circumference at the ground, and rises eight feet before branching out, and its branches, the largest of which is thirty inches in circumference, spread out with great luxuriance, covering more than ten thousand square feet. It was what is called the Mission variety and in its best condition was very prolific, producing annually, it is said, from five to six tons of grapes. The age of this vine is supposed to be from fifty to sixty years, though some traditions place it at double that. There is a legend connected with its origin which is quite romantic; it is called the "Legend of the Montecito Grape-vine," and is to the effect that a young and beautiful Spanish lady became betrothed to a young man to whom her parents objected on account of his poverty. He, fired with an ambition to win a fortune worthy

of her, bade her adieu, and in parting gave her a cutting of a grape-vine with instructions to plant it as a memento of their plighted faith, and in two years he would return or she might consider him dead. The cutting was planted and its wonderful growth was to her an assurance of her lover's constancy and prosperity. At the end of two years, and on the evening that her parents had arranged for her marriage with a wealthy Don, whom she despised, and while she was bewailing her fate beneath the vine, which had then grown large enough to give her shelter, her lover returned and found her there. He had amassed a fortune in the mines, so that his wealth was equal to that of his rival, and the avaricious parents left the choice to their daughter. It is not difficult to guess who was the accepted suitor. The vine grew, flourished, and decayed, till here we have this giant trunk and huge branches only, to tell of its former greatness.

No. 59. HORTICULTURAL HALL —This beautiful building is situated in the most delightful part of the grounds, on Lansdowne Terrace, between Lansdowne and Belmont Ravines. It is 385 feet long by 193 feet wide. It is a permanent structure, iron and glass being the principal materials used in its construction, and in style it has more of an Oriental aspect than any of the Centennial group.

No. 60. HORTICULTURAL HALL, PROMENADE.—This is a delightful resort for visitors, affording, as it does, views of the Schuylkill River and the city in one direction and the charming scenery of the garden and grounds in the

No. 61. HORTICULTURAL GROUNDS.—This is looking from the position we just occupied and presents a scene of surpassing loveliness. The beautifully laid-out garden, with its winding paths, its green lawns, and variegated flower-beds, forms a picture that no art of the painter can excel. It has been said that this scene alone was worth a visit to the Centennial to witness. The grounds comprise about 40 acres.

No. 62. HORTICULTURAL HALL, INTERIOR.—This gives us an architectural view of a portion of the interior, showing the stairway by which the promenade is reached. other.

No. 63. HORTICULTURAL HALL, INTERIOR, VIEW FROM THE GALLERY.—This general view of Floral Hall is a very beautiful one. It embraces the main conservatory, which is 230 feet long, 80 feet wide, and 55 feet high. It contains many rare and curious plants, and possesses a great deal of interest to those who love to cultivate them.

No. 64. MISS FOLEY'S FOUNTAIN.—The centre of Floral Hall is adorned with this beautiful fountain, which here helps to form a most charming combination of nature and art.

No. 65. FLORAL HALL.—In this we are looking along one of the avenues of the conservatory, which forms a very pretty picture. Here were to be seen the floral products of nearly every part of the world, and especially interesting were the tropical plants, among which we choose as a representative,

No. 66. THE BANANA PLANT (*Musa Paradisiaca*), which flourishes in nearly all tropical countries and whose delicious fruit is familiar to us all; it is a species of the plantain. Some fanciful writers have supposed this fruit to be the same as the grapes brought by the spies of Moses from the promised land, as the bunches were so large that a single one had to be carried on a pole between two men. One species of this plant, raised in the Philippine Islands, furnishes a valuable textile fabric, from which are obtained the delicate fibres called Manila hemp. From it, also, the fine Manila handkerchiefs and scarfs are manufactured.

No. 67. CENTURY PLANT (*Agave Americana*), **OR AMERICAN ALOE.**—This plant would seem to be very significant at the time when we are celebrating our country's Centennial year; and should one have condescended to put forth a blossom during this period, it would have been celebrated the world over. But the notion about its century proclivities seem to have exploded, and instead of the poetry of once in a hundred years, the plain prose facts of the case are, that it blooms once in ten years. This plant is cultivated by the Mexicans for the wine it produces, but the planter has to wait patiently for his crop, as the liquor is obtained from the young flowering stalk, which only once in ten years makes its

appearance. The leaves spring directly from the ground and grow to a height of from five to eight feet.

No. 68. FORCING-ROOM.—There are four of these forcing rooms in the building, each being 30 x 100 feet, where young plants are propagated.

No. 69. THE RHODODENDRONS.—This beautiful floral exhibition created a great sensation during the blooming period, being placed in a canvas pavilion erected for the purpose. They were exhibited by an English florist, and the high state of perfection to which these had been brought was the result of about one hundred years of cultivation; the original plants having been taken from this country.

No. 70. THE RUSTIC HOUSE.—This is one of the artificial adornments of the grounds which break the monotony and add to the picturesqueness of the scene. At the western end of the Horticultural Grounds was situated the

No. 71. WOMEN'S PAVILION.—This was the department devoted exclusively to women's work, though there was doubtless more of their work distributed through the other buildings of the Exhibition than there was in this, many preferring to exhibit their work according to its class, rather than as the product of their sex. This is the case especially in the art department, where women are represented by paintings and statuary. This building was a noble example of what the energy of women can accomplish. They raised all the money for it, and nearly one hundred thousand dollars for the exhibition proper besides.

No. 72. WOMEN'S PAVILION, INTERIOR.—Although this was a first attempt, and somewhat hurriedly gotten up, it was in the highest degree creditable. It brought to notice the capabilities of women in directions that many had never dreamed of. Here were examples of needle-work, wax-work, painting, sculpture, wood-carving, cabinet-work, pharmacy, engineering, etc.; and in much of this, especially in the painting, sculpture, and wood-work, there was a force of execution, combined with true artistic feeling and chaste designs, that were really surprising. The needle-work by Queen Victoria and her daughters excited a great deal of curiosity.

No. 73. UNITED STATES GOVERNMENT BUILDING is situated on the west side of Belmont Avenue, opposite the Women's Pavilion. It was 480 feet long by 346 feet wide, and covered over two acres. Here were exhibits pertaining to the several departments of the Government, and illustrating the Army, the Navy, the Patent Office, the Post Office, the Treasury Department, Indian Bureau, Signal Service, Geological Surveys, Education, etc. Before entering we will see what there is interesting outside.

No. 74. THE RODMAN GUN.—This immense cannon weighs 115,000 lbs.; has a smooth bore 20 inches in diameter, and a shot that weighs 1080 lbs. It requires a charge of 200 lbs. of powder. May we hope that the occasion will never arise when it will be necessary to fire it against an enemy of our country.

No. 75. THE MONITOR TURRET.—This model of a turret conveys a very good idea of the style and arrangement of this new feature in naval warfare. It is a wonderful invention, being equally effective for offence or defence. But as we had much rather learn the lessons of "peace and good will to men," we will leave these grim monsters, and pass to an inspection of some of the interesting features inside the Government Building.

No. 76. SLOOP OF WAR ANTIETAM.—A ship under full sail is alway a beautiful object. This model is 41 feet long, and is perfect in rigging and equipment. These sloops of war, so called, are not to be associated with war alone, for they are constantly in service, in the interests of peace and good government, and are messengers of fraternity to every land.

No. 77. LIGHT-HOUSE.—There is no feature of the naval service more interesting than the Light-house. Upon it the safety of navigation depends, as by it the mariner is warned of danger, or guided safely into port. This represents what is called the lantern. It is inclosed with pieces of glass made in the form of lenses, so that the light is concentrated and thrown to a great distance. Oil lamps are generally used in Light Houses, though of late years the more powerful calcium light has in some cases been substituted. Some lights are distin-

guished from others by being made to revolve. Revolving lights are produced by the lantern being made to turn by clock-work. The lenses are arranged in vertical sections, so that the rays of light are thrown out like the spokes of a great wheel, which sweep out over the ocean, and the mariner sees each bundle of rays as it passes by him, while between all is dark. A revolving light, giving flashes of red and white, like the one that was in operation near the Government Building, is produced by alternate sections of the lantern being covered with red glass.

No. 78. MAIN AVENUE, LOOKING EAST.—A general view gives us a good representation of the interior of the Government Building. Here were minerals from the various sections of the government territory; a large collection of curious things from the Smithsonian Institute; models and photographs of fishes of every description; heads and jaw-bones of great whales, and innumerable interesting objects that claimed the attention of all in some direction. On this avenue, also, were the models from the Patent Office; a great variety of inexplicable mechanism in miniature; some useful, but much of it visionary. One lesson to be drawn from it is, that patent rights are much like games of chance,—the number of those who lose is much greater than that of those who win.

No. 79. SIERRA NEVADA MINERALS.—Sierra Nevada, like most of the territory west of the Rocky Mountains, is rich in mineral ores, the most productive and valuable of which are gold and silver. In these cases are displayed a fine illustration of the mineral wealth of that country.

No. 80. FUR SEALS—This group represents one of the products of our newly acquired and northernmost territory, Alaska. These creatures inhabit the frozen regions of the north, and their fur, which we all know is very beautiful and valuable, forms the principal business and traffic of the natives.

No. 81. GROUP OF AMERICAN DEER.—This animal is also an American product, and is a native of nearly all the Northern States, though the clearing of forests and extensive occupation of the lands in most of the older States have driven

them beyond the Mississippi into the Western States and Territories, especially in the region of the Rocky Mountains. They are hunted for their flesh as well as for their hides and horns.

No. 82. WAR CANOE AND MODELS.—This peculiar-looking boat is a relic of some of the Western tribes of Indians. It was made from a single tree, and is 60 feet long, 8 feet wide, and 4 feet deep. A considerable knowledge of naval architecture, for a dugout, was displayed here, and it looked as if it might have been the state barge for some powerful chief.

No. 83. STATE BUILDINGS, GENERAL VIEW.—Along State Avenue were located most of the State buildings. These were State enterprises, and were erected as headquarters for the officers and citizens of such States as are represented. There are twenty-four buildings, representing twenty-five States; Kansas and Colorado being in one.

No. 84. STATE BUILDINGS.—It was intended to assign a day for each of the thirteen original States, when an oration was delivered, giving the history and statistics of the State, and a reception held by the governor. Those States which had buildings on the grounds, held their reception in the State Buildings. Among the most noted of these, was "Pennsylvania Day," the 28th September, when the total attendance reached the enormous number of 274,919 persons. So vast a multitude has never been gathered within similar limits, on any peaceful occasion, in this or any country, in modern times. Some of these State Buildings were quite unique in style, some very plain, and some very handsome. New Jersey carried off the palm for originality of design, while Michigan excelled in the beauty of its architecture and elegance of finish.

No. 85. LOCOMOTIVE OF 1835.—On State Avenue were to be seen two locomotives, showing not the progress of a century, but that of forty years only. Here we have an example of the locomotives which were first used in this country. An upright boiler, and only small wheels to propel it. It had much the appearance of some of the dummies which are attempted to be used on some of our street railways at the present day.

No. 86. LOCOMOTIVE OF 1875.—Here is the illustration

of progress, which presents a picture more familiar to us all. As compared with the preceding, or 1835 machine, this combines beauty, strength, and speed. It requires no argument to demonstrate what it can do, for thousands of the same style are traversing our country every day, carrying the people and products of the land in numbers and quantity, and at rates of speed that would have been absolutely incredible to the staid old people of one hundred years ago. These locomotives were built and exhibited by the Baltimore and Ohio Railroad Company.

No. 87. JAPANESE BAZAAR.—These curiously constructed buildings, some of which are said not to have a nail in them, together with the garden and grounds attached, were objects of a great deal of interest to visitors. The garden was inclosed with a bamboo fence, and the flower-beds protected during the hot weather with screens made of the same material. The Bazaar was stocked with trinkets of all sorts, bearing the peculiarities of the Japs, and was continually thronged with visitors, though more seemed to have been drawn from curiosity rather than as purchasers.

No. 88. VIEW FROM CENTENNIAL PHOTOGRAPHIC COMPANY'S STUDIO.—This view is looking south along Belmont Avenue, and shows the corner of the Main Building in the distance. At this studio all these photographic views were executed, and here the photographic portraits were taken which were placed on the passes. The portraits of "Our Foreign Visitors" were examples of these. During the taking of these portraits the press was so great, that over seven hundred sittings a day were made. Stereoscopic views of all the pictures we have shown may be obtained yet of the Company, and two thousand others.

No. 89. ITALIAN DEPARTMENT, ART ANNEX.—We now return to the Art Department, and see some of the beautiful works in the Italian Section. This is a general view in one of the rooms, which has been so well chosen as to form a most beautiful grouping of the lovely marble forms collected there. The principal group in the centre is that entitled "Angelic Love."

No. 90. ITALIAN DEPARTMENT, ART ANNEX.—In another room was this pretty group, in which the two principal pieces are the "Girl as a Butterfly," and "Love Blinds." It was a noticeable feature of the Art Department, especially in that of sculpture, that while there were but few great works that embodied lofty conceptions, or symbolized great events of the past, there was instead a great deal that partook of the spirit of our own times, and represented the living, loving present in hundreds of our own households. The artists of to-day have given us works that appeal to the emotions of all; all can understand them, and at the same time their execution will compare well with the work of any period.

No. 91. SOAP BUBBLES.—This might be considered a trivial and commonplace subject, but the execution, the action, the expression, and above all, the human nature there is put into this group, makes it of interest to the boys and girls of all ages.

No. 92. FLYING TIME.—This allegorical group attracted a great deal of attention, and is considered a fine work of art. Here a young girl in all the fulness and beauty of womanhood endeavors to detain old Father Time. He is speeding too fast for her, the moments fly too quickly; she would gladly detain him in order to prolong some present pleasure, or put off some unwelcome event which is fast approaching. It is most likely the former, however, as other young ladies besides this one have been known to stop the swinging pendulum of the clock, in order to stay the unwelcome flight of this swift-winged messenger.

No. 93. THE FIRST STEP.—This pretty little piece tells its own story. The first step in babyhood is an event that arouses a wide and sympathetic interest. We have all been there, and the artist has caught the thrilling moment when the chubby limbs have discovered their powers of locomotion, and one little foot is unsteadily placed before the other to commence the uncertain and precarious race of life.

No. 94. VANITY.—How much of humanity there is in this, and how well the little story is told. Here the ambition of girlhood is aspiring to the dignity and grace of womanhood. How

many of our mothers, wives, sisters, and daughters are carried back to their girlish days by this beautiful work of art. The execution of this little figure illustrates one of the highest triumphs of artistic skill. The beautifully chiselled and expressive face, the graceful form, and the exquisitely cut drapery, the folds of which look as if they might be lifted and thrown into any other forms, instead of being hard, rigid marble, all appeal to our sense of truthfulness, which is one of the highest characteristics of true art.

No. 95. LOVE'S MESSENGER.—Something of the sentimental is an inherent quality in us all, especially those of the gentler sex, and the incident expressed in this beautiful piece of sculpture will touch a responsive chord in many hearts. The dove is suggestive of many of the most sacred associations, and is emblematic of Innocence, Peace, and Purity. Here it is being made the messenger of the tenderest and most cherished emotions of which humanity is susceptible. Carrier doves are used a great deal in European countries, and next to the electric telegraph, are the swiftest and surest messengers.

No. 96. CUPID ON THE LOOKOUT.—This youngster is supposed to be an attendant on all such occasions as the previous picture represented. As an ideal this is certainly most admirably conceived and executed, and seems to suggest more of childish beauty and innocence than anything else. He is said to be on the lookout, and doubtless his bow, which has dropped on the ground, will not long remain idle. We say, *lookout for him.*

No. 97. JOY.—Here is happiness personified. The boy has a bird in his hand; and what could give a child more delight than a live bird held in his little chubby hand? It struggles, flaps its little wings and opens its mouth, and he is in ecstasies. How faithfully the artist has depicted all this! We cannot but feel our own spirits raised when we look upon this cheerful picture, though we confess to some feeling of solicitude for the bird.

No. 98. GRIEF.—Alas! the scene has changed. The dear child in his enthusiasm has squeezed the little bird so tightly

that its little wings have ceased to flap, its little mouth and eyes have closed; it is dead. The excessive joy that a few moments before animated form and features, has suddenly turned to sorrow, and almost despair. How true a picture of all our lives, made up as they are of sunshine and shadow, joy and sorrow, sweet and bitter experiences.

No. 99. THE FORCED PRAYER.—Here we have one of the choicest little pieces of marble in the whole exhibition. This touched the heart and enlisted the sympathies of nearly all visitors. The knit brows, the almost tearful eyes, the puckered lip, and the unwilling hands, are all expressive of coercion; and yet the whole attitude indicates a consciousness of duty, against which the little spirit for the time being rebels, as through his sobs and with faltering speech he tries to say: "Our Father who art in Heaven," etc.

No. 100. EVENING.—Preparing for bed. The day has passed; the little tired feet have ceased their patter, and now the little one cheerfully disrobes for that quiet rest which tired nature demands. With this fitting piece, so suggestive of the closing day, we will close our entertainment, trusting that you have been instructed and benefited, and especially that these beautiful examples of sculpture we have shown you may help to stimulate or inspire in you all a love for the true and beautiful in art.

JOURNEY H.

CENTENNIAL, 1876.

No. 1. THE MAIN BUILDING "THROUGH THE TREES."—Having, in a former journey, obtained a general impression of the run of things, and having thus clearly in our minds a good idea of what is equivalent to a "preliminary drive," for every one must drive in this matter, we will proceed to examine more definitely the details of the Exhibition, especially the gems of the different departments and manufactures, both home and foreign. First, however, let us look upon this beautiful picture, which represents the grandest structure ever erected for exhibition purposes, as seen in midsummer through the trees. It is a little bit which gives us a good idea of the magnitude of the structure we are about to enter, and which we are glad to know still remains to instruct and please all who are privileged to visit it.

No. 2. MAIN BUILDING, NORTH SIDE.—First, however, let us go a little nearer, and gather a view of the immense length of the Main Building. It was a very happy idea of the architect to construct it so that it measured exactly 1876 feet in length, a very appropriate number to the Centennial year. We have here a view stretching from the tower on the west along the north side to the extreme eastern end. Our view embraces not only the great broad side of the building itself, but we see also the statue of the American Soldier, the Naval Group, the Winged Horses, and gather bits along the way which are familiar to all those who had the pleasure of visiting the Centennial.

No. 3. MAIN BUILDING, TRANSEPT TOWARDS THE NORTHEAST.—As one should, before partaking of a meal, first prepare himself, and prepare the meal, and should

carefully survey and choose what he would eat, so let us firs view the ground over which we are to travel, in order to be better prepared for the treat which is to follow. We proceed at once to the transept, and climbing to the gallery of the great organ we look over the vast enclosure towards the north-east, and we include in our view near our feet a portion of the French department, but mainly the United States section of the grand Exhibition.

Here we have a view of the grand transept, with its diagonal trusses which support its roof, and merchandise of American manufacture of all descriptions, chemicals, jewelry, hardware, fabrics, and perfumery whose fragrance was scattered through the air by innumerable crystal fountains. Crossing the transept by the wings of our imagination, we find ourselves now in the

No. 4. SOUTH GALLERY OF THE TRANSEPT.—How varied the view from the one in the opposite direction, and how bewildering are the beautiful forms which rise within our vision in all directions. It requires but little imagination on the part of those who saw this almost fairy scene to recall the plashing of the fountains, and the swelling of the great organ, and the tramping of feet, and the buzzing of voices of thousands assembled there below, and the sweet sounds of the music as it scattered itself through the whole inclosure. A grand and glorious sight. We see here portions of almost every section of the buildings; as far as the eye can reach the exhibits of the most beautiful things that were ever made in the world. Let us now step down from our high position and look more upon these gems in detail, and since they were the most curious to our eyes, though by no means the most interesting or beautiful, we will first take up the foreign departments. We will begin at the west end, north side, with the Italian department.

No. 5. STATUE, "OUT IN THE RAIN."—Having in our former journey viewed the Italian department pretty thoroughly, and examined the beautiful mosaics of Florence, and the exquisite looking-glasses of Venice, and the lovely corals from Naples, we will stop here a moment to look upon a very

beautiful terra-cotta piece from Milan, which represents two little ones who have apparently escaped from their mother's door with her best umbrella, and who are out in the rain for a lark upon their own account. How tenderly and carefully they look out for each other's welfare, and strive to protect each other from the cold rain. Their scanty garments are such as the Italian children usually wear, even in their coldest weather, and we found when travelling among them that they were very much like our own little ones, and what was very strange to hear at first was that they used the words papa and mamma the same as do our own of the English-speaking language. This group was really intended for a fountain-piece, but our photographer, with his artistic eye and becoming taste, could not refrain from snatching it for our purpose.

No. 6. NORWEGIAN PEASANTS.—Next door to Italy, in direct contrast with her beautiful manufactures, we find Norway displaying her strength in her iron exhibit, with her curious sledges and her attractive furs, and other articles which go towards making up the substantial comforts of life; and amid these, what proved to be one of the most attractive objects of the Exhibition, were some figures of Norwegian peasants, clothed in their primitive costumes, and which are shown in our present picture. Rude and uncouth-looking as they are, still the visitor seemed to linger around them, perhaps coveting rude life, or mayhap contrasting their low condition with his own better one, we know not which; one thing must have impressed all who looked upon them, namely, that in these honest faces one could trace character and material which could face all hardships and all temptation, and still maintain its charity and purity.

No. 7. THE CLOCKMAKER—SWEDISH SECTION.—As well as geographically, so in the arrangement of the Main Building, Sweden comes next to Norway, and here we have more of these interesting groups of figures, the first of which, now before us, represents the "Old Clockmaker," busied at his vocation. How simple-minded and honest and true as Time itself he looks.

No. 8. THE DYING ELK.—Near by we have another

home scene from peasant life in Sweden, which likewise attracted very much attention. The catalogue tells us not whether this poor animal has been shot upon the snow prairie, and half dead brought to the home of the peasant, there to end its life, or whether it was an old and faithful servant which had been killed in mercy, and the family had gathered around it to witness its last struggles. Both the old people and the little ones seem to be interested in its welfare, but none the more so than the visitors who witnessed the group, almost as true as life, as it was seen in the great world's fair.

No. 9. SWEDISH PEASANTS.—We have here another group of Swedish peasants. For some reason or other, there seems to be an attraction about them which is hard to explain. We find an old man reading the Bible to his wife. It is pleasant to know, that even in that far-off dreary country, that book is a comfort as well as among us who are more favored in many respects.

No. 10. SWEDISH ORNAMENTAL POTTERY.—Among the most luxurious displays from foreign lands in the great Exhibition the examples of the Ceramic art stood very high, both as to variety, style, and quality. Since the days of Peter Palissy, who devoted so many years to the production of such work, and even long before he became inspired with his great life-object, great interest has been felt among the royal and rich in objects of this kind. Long ages before the time of Palissy we find simple pieces of pottery passing as valuable offerings among the great, and employed on very many occasions to denote ardent admiration in a world of courtly gallantry.

It is thus we have handed down to us, principally on cups of renowned masters, portraits of the beauties who in those times adorned the ranks of the nobility, the Dianas, Franciscans, Lucians, and Proserpines, whom their admirers caused to be portrayed, in order to offer them their own likenesses. It is said that this invention was first introduced into Florence in the year 1410, and soon after the art became known through all parts of Italy, and thence to the other lands, until now we have every nation almost producing pottery of its own style and manufacture; we scarcely know two that are similar.

The ware of this kind made in Sweden, at the Röstrand factories, is among the most beautiful in form and in quality, of which we have evidence certainly in the beautiful objects which are shown in our picture. A splendid display was made near the nave in the Swedish section, and attracted not only many admirers, but towards the close of the Exhibition it was impossible to purchase a single piece.

No. 11. PORCELAIN FIREPLACE AND CANDELABRA, SWEDISH SECTION.—The Ceramic art is not alone confined to pottery or portraiture. He who is privileged to travel, especially in foreign lands, will find use made of it in the ornamentation of buildings as well, and if he should visit Sweden he will find in almost every household an object similar to the one shown in our picture, which is none the less than a common form of heating apparatus used in that frigid country. To us it was one of the chief attractions of the Exhibition, and was one of the best examples of its kind of ware. It comes under the class known as Faience, called so probably from the name of the city in Italy where this art of pottery was largely practiced about the end of the fifteenth or the beginning of the sixteenth century.

The words Faience and Majolica will be used by us indiscriminately as we go on, to describe glazed earthenware. As we said, the former word is derived from Faienza in Italy, and the latter is supposed to have been derived from Majorlsa, now called Majolica. No doubt such ware as this is of Moorish origin, and it has always attracted much attention. The example before us was elaborately decorated in gilt, blue, and green, and was exceedingly brilliant and beautiful, and withal very chaste in coloring. There was a similar example standing near it, which was in color blue and green, but it was not so beautiful as this one. It represented a pillar surmounted by an eagle. The one in our picture was purchased by Mr. Astor, of New York, and we envy him his possession. As we shall see many more beautiful examples of this department of the fine arts, we will proceed with our stroll through the Main Building, and next to Sweden we find England and her Colonies.

No. 12. VICTORIA COURT, AUSTRALIAN SECTION, MAIN BUILDING.—Before reaching England we have the exhibition of her Colonies, and among the most interesting of these was that of Victoria. Victoria, it will be remembered, was discovered by Captain Cook in 1770, and soon after emigration was attracted there by the fact that sheep and cattle could be raised on permanent pasture in the open air throughout the whole year. In the year 1851 gold was discovered there, which gave the Colony an impetus which it has felt ever since. The mineral resources of the province are also very important. A couple of years after the discovery of gold a lump of gold was exhibited in the shop of a jeweller, which it was said was picked up by a shepherd. Soon after a reward was offered for the discovery of gold in remunerative quantities, and enterprising parties started out and were largely rewarded. Many of the English colonies erected columns in their sections to illustrate the bulk of material raised, but the Victoria Commission stated that their reason for not doing so was because it would occupy too much of their space and run above the roof. However, in the cases in this court fair samples of nuggets found at different times were shown, labelled with the date of their discovery, their weight and value. The largest of these was called the "Welcome." It was found in 1858, 180 feet below the surface, weighed 2195 ounces, and was valued at $43,900. Victoria also makes a little effort after the fine arts, as will be seen by the beautiful statuary group which graces the entrance.

No. 13. SHELL WORK FROM THE BAHAMA ISLANDS.—As we are keeping more strictly to the *beautiful objects* of the Exhibition, we present here what was a very attractive exhibit, a case of shell ornaments, which are very beautiful. They consist of flower-baskets, and palm trees and orange trees in full bloom, together with personal ornaments, etc.

No. 14. CURIOSITIES FROM THE GOLD COAST.—The term "Gold Coast" is the name generally given to Upper Guinea, on the west coast of Africa, stretching along the Gulf of Guinea and the river Assini on the west, to the river Volta

on the east. The Portuguese settled here as early as 1481. The exhibits here are very interesting, not showing, however, the evidence of much advancement in civilization, but rather a lack of it. Nearly everything reminds the visitor of the savage nature of the inhabitants. Here we have shown their musical instruments and weapons, and their drums made of gourds with skins drawn over them, and their "arm" drums and "tail" drums, such as are used at the amusements or feasts of the natives, and rude imitations of harps and guitars, and other curious musical instruments. Here also are crude specimens of wood carving in the shape of idols, which, although made after the form of humanity, by no means flatter it to any great extent. There are also many other trinkets shown, which are, as we have said, more curious than valuable, all giving evidence of the sad lack of intelligence and refinement on the part of their makers. One of the most curious of all things shown was a piece of white clay, which is not only used as a medicine, but also to chalk divorced wives or newly married ones, and successful parties in lawsuits, etc., the distinguishing signs being in the form of the chalk-marks and the quantities used.

No. 15. DOULTON POTTERY.—We are in England now, at Mr. Doulton's pottery, which has been named by him to distinguish it from other ware as "Doulton Ware," or "Doulton Faience." This is a considerable refinement upon the common stoneware, and is made of Devonshire and Dorsetshire clay, kneaded into a mass, to which has been added a certain proportion of crushed stone ware of the former manufacture. Mr. Doulton conceived the happy idea of making each piece unique, that there should be no copying of his designs in shape or ornamentation, and that in every stage the piece should be the direct result of the mind and hand of the workman. Every bottle and vase cut is turned at the potter's wheel by the hands of a workman, and passes thence to a decorator. The ornamentation consists of raised ornaments, indented or etched patterns, scroll-work or figures or landscape engravings, by incised lines painted in various colors. The incised work is all done by one artist, a Miss Barlow, who

produces some very exquisite designs. The ware is all glazed like the common stoneware, by throwing salt in the kiln, and is thus produced at a much cheaper rate than the higher class of Ceramics.

No. 16. DANIEL'S CHINA COURT.—We now come to the superb collection of Messrs. A. B. Daniel & Son, of London, which may be taken as a representative display of whatever is new or beautiful in this art, and their work exhibited was almost exclusively of what may be termed fine art work. Their court was constructed with four square unglazed show cases at the corner, in which special classes of articles were arranged. Across each side were wide tables, and in the centre a large glazed case in which the most valuable art works were secured from accident.

No. 17. DANIEL'S CHINA COURT.—We have here another view of this exquisite display; in the centre we see what was called their "Prometheus Vase," which was a worthy rival of any other exhibit. Here also we found exquisite examples of the style of decoration known as the *pâte sur pâte*, which means literally paste upon paste. The design is raised in white china collected upon a dark ground, the result of which is a most perfect imitation of a cameo in an onyx or agate. These works were shown for the first time at this Exhibition, none of them appearing at Vienna.

The process of making them is as follows: White china clay is reduced to a liquid state, and when in this condition, the artist with a fine brush paints the design upon the plate of the vase or other object, putting on coat after coat of the liquid china, until the desired thickness is obtained in each of the parts. After burning, the china becomes translucent, and therefore, to properly distribute the light and shade, the artist must put on the material thin or thick; thus we see very much is left to his judgment, for no correction can be made after the piece has been burned. Some of the vases shown in our picture are striking examples of this work.

No. 18. DANIEL'S CHINA COURT.—We still linger about this beautiful exhibit, in order to show it to you from various directions, that you may have the best possible impression of

it. Our photographer has certainly taken great pains tc display these beauties to us in the best light. Here we have some more examples of the style just described. Those who have bright eyes will distinguish some fine "plaques," though their eyes may not be bright enough to see that one of them represents Cupid preaching; six virgins are his auditors, three on each side. The pose of the figures, and the expression of the countenances show as accurately as any painting could delineate how the preaching is received. The outlines of the limbs are clearly seen through the drapery which covers them, and the drawing shows the hand of the artist. Another one represents "Venus's Dinner Party," in which the hostess is carving a heart. Another again represents "Wisdom Chaining Love," Wisdom being represented by a blind old owl. All the designs show great richness and grotesqueness of imagination and are certainly remarkable works in their way. Those who look back, as we shall presently, upon the rude pottery of Peru, can scarcely imagine that such progress could be made in moulding Mother Earth into such beautiful shapes, designs, and colors.

No. 19. BARNARD'S BABIES AND CRADLES.—Turning aside from the beautiful in one direction, we will divert ourselves for a moment with a view of one of the exhibits in the English department which we know did attract great attention from all visitors, especially from the ladies. It was an exhibit of a folding hammock for the little ones. It was simply a light bedstead, sawbuck pattern, with a hooded awning over it, and is used for infants and small children. Each example of the hammock was supplied with a very interesting doll baby, and as they were swung to and fro during the day by their attendant in charge, they came in for a goodly share of attention and remark. No doubt our view of it will be a pleasant reminder to many who saw it.

No. 20. BROWN, WESTHEAD, MOORE & CO.'S EXHIBIT OF TERRA-COTTA.—In no department did England acquit herself more fully and satisfactorily than in her display of terra-cotta and ceramic ware, and we shall show you several beautiful evidences of this fact. And before

we go further let us strive to derive from this display a useful lesson. Pottery has very properly been called one of the most useful allies of history. Not only does it help us to estimate the place of Greece, to whom we must look for so much of our art culture and pleasure in such matters, but we can follow by its means the union and communication of nations, which we discover by its help, and observe the progress of Oriental ideas. We follow the Moors to Granada, Sicily, etc., and mark from the pottery manufacture how they spread a ceramic art born in Arabia over the entire south of Europe. In fact, to follow the history of pottery, would be to give an outline of general history. The display of the firm, whose name we have mentioned, was an exceedingly creditable one, though of a more practical character than some of the others, such as sanitary ware and photographers' porcelain, etc., washbasins and washstands, chandeliers, etc., all of beautiful forms after the most approved patterns and designs.

No. 21. FRENCH SECTION, MAIN BUILDING.—The interesting and extensive exhibit of France in the Main Building occupied a large space north of the principal avenue, and owing to the admirable plan adopted in the classification of exhibits, was one of the most agreeable in the whole Exhibition to visit. Here we found not only all the displays of any one class of goods grouped together, but the various large groups were subdivided into smaller ones. The view which is before us was taken from the transept, and embraces manufactures of many kinds, such as silks, pottery, instruments of precision, bronzes, and fabrics of different kinds, and what not? Most prominent, however, among them are the works of pottery, in which the French made a large display; particularly fine were the various exhibits of Faience ware or glazed pottery. Here we found imitations of the works of Peter Palissy himself, quite as good perhaps as the venerable potter himself made, and such as we were assured could be made, and every day, by Messrs. Haviland & Co., of Limoges, without a sacrifice to the flames of the furnace, or the manufacturer's furniture, or his baby's cradle, or the floor beneath his domicile, and all without the fear each time that

when the oven was opened the result of patient weeks of labor and waiting should be found in a state of ruination, as did poor Palissy too often find his to be. All sorts of attempts are made by the manufacturers of this work, and among other things that we saw there was a plaque, some four feet by three, representing a scene under the water. It was executed in a bold style of art. The water was excellent, and the fishes, shells, and marine insects stood out in bold relief, and were finely toned. This piece was bought by the "Pennsylvania Museum and Industrial School of Art," and therefore can be seen at any time by those who visit Philadelphia. It is well worthy their attention. The vases shown by Messrs. Haviland & Co. resemble in shape nothing to be found of this ware in the Exhibition; they seem to have been resurrected from the basins and the urns of the Anglo-Saxons and the vases of ancient Britain. Their decorations, however, was their chief attraction. In some cases their coloring was superb and wonderfully massed; they seem to have all the breadth and figure of an oil painting, and among them was a pair of large vases twelve feet high, which were intended to commemorate the beginning and end of the first century of American independence. They were, however, more interesting than beautiful.

No. 22. **FRENCH BRONZES.**—Adjoining the pottery display was the exhibit of bronzes, and it was quite extensive, and included many beautiful designs in the shape of clocks, vases, figures of children, etc., ink-stands, candlesticks, and other fancy articles almost too numerous to mention. Near by are some exhibits of imitation bronzes, which one can scarce tell from the original, so excellent was the finish and moulding.

No. 23. **FRENCH RELIGIOUS FIGURES.**—Here we have another display of a different character, in plaster and papier maché, the statues or figures of the saints shown being not only life-size, but also most lifelike in their appearance. Their admirable modelling in form, and their color and workmanship were most faultless. These figures are used for church ornamentation, and as a rule are painted in brilliant

colors, while the robes of many of the saints are covered with silver and gold decorations. The death of our Saviour is the subject of one of these groups, and, as will be seen, represents Him as He is just being lifted down from the cross; Mary Magdalene is standing over Him, and is enfolding Him in His grave-clothes. The figures are true to nature, both in form and pose. The facial expression has been happily caught by the artist, and no doubt modelled after some Italian marbles of the same subject.

No. 24. THE BIRTH OF CHRIST.—This representation was the most noticeable exhibit of all of its kind. Here we have a shed roughly built of wood, representing the stable at Bethlehem. It is of medium size, and admits of the introduction into it of the life-size figures, representing the Virgin Mary, St. Joseph, our Saviour, and the three wise men of the East. The scene within is realistic in the extreme, and the manger, and the straw, and the stable, and the oxen, and the implements are all there. Near the manger, where lies the little infant Jesus, are his mother and father, and in the foreground are the wise men with their gifts. This representation of the birth of Christ is peculiarily a French institution. At Christmas all the churches exhibit them, and a French child would consider that he had no Christmas at all were he unable to secure a display of one of the miniature representations of the birth of our Saviour, of which thousands upon thousands are annually sold all over France.

No. 25. CARVED FIGURES, BELGIAN SECTION.—The exhibit of Belgium was made most beautiful by the handsome pieces of carving which were exhibited there. Beside the carved pulpit and the ornamental furniture described in another lecture, we have these beautiful figures, which are among the handsomest works of their kind. The Belgians are very fond of ornamenting their churches with such objects as these, carved in wood. One of the handsomest articles in their collection was the bas relief representing Christ delivering the keys to St. Peter, surrounded by the thorny vine. The whole was beautifully carved.

No. 26. THE BRAZILIAN COURT.—The various nations

represented at the International Exhibition seemed to rival each other in decorating their departments, but Brazil doubtless outrivalled all. She erected an elaborate court of the Moorish style of architecture, exquisitely painted in blue, gold, red, and white, making a tropical wealth of bright colors most appropriate and tasteful, and as one looked upon either the façade or the line of columns upon the east or the west, he could not fail to be impressed with the beauty of the construction. We observe in this picture, hanging near the top, a very excellent portrait of Dom Pedro, the Emperor of Brazil; but we must enter the court to see further the beauties it contained.

No. 27. BRAZILIAN COURT.—One of the most beautiful of the Brazilian exhibits, harmonizing tastefully with the gay inclosure, were the artificial flowers made of the feathers of tropical birds, and the jewelry of blue and green iridescent beetles or bugs; the former were exceedingly pretty. Following these we found cases containing the decorations of various Orders belonging to the Emperor. Fine displays of various manufactured goods, a large collection of minerals and precious stones, furniture of graceful shapes made of the different woods, and as we have said, a very impressive display of the department of education; this we found more scattered around among the ornamented colonnades that encircles them, and were exceedingly interesting, made more so by the presence of the Emperor in the country during the most of the Exhibition.

No. 28. BRAZILIAN COURT.—Brazil also made her display of terra-cotta work, which was by no means behind some of the other countries. We found here a large number of vases in imitation of ancient Etruscan ware, which displayed considerable artistic taste both in form and decoration.

No. 29. FACADE, NETHERLANDS SECTION.—Next to the Brazilian court we found a very interesting collection from the Netherlands. The exhibit of this country was very comprehensive, and particularly interesting to engineers and students of science. As we all know, the low countries of that part of our world require great engineering skill for uti-

lizing the land, much of which is below the level of the sea, and has been reclaimed by the skill of engineering from what it once was, namely, marshes and interior lakes. These engineering works were largely displayed in this department by means of models, pictures, and drawings.

No. 30. NETHERLANDS COURT.—Entering the court of the Netherlands we become more intimate with the objects which we have described, and get a better view of her manufactures, which include books, musical instruments, machinery, homes for the poor, ironware, war implements, imitations of wood and marble, of which there was a very prominent display and excellent, as well as of woollen goods, carpets, tiles, glassware, chemicals, and furniture.

No. 31. SCREEN AND BRONZES, NETHERLANDS SECTION.—From the city of Rotterdam we find exhibited a great number of Japanese fancy articles of all kinds, such as folding screens, desks, jewel and workboxes, etc., decorated in gold and pearl, with views by moonlight and sunlight. Doubtless the manufacture of these articles arose from the ancient trade of the Dutch with the Japanese, as they are very similar to some we saw in the Japanese section. Many of the designs of this lacquer or Japanned ware are literally copies of the Japanese ware in finish and style; they are very beautiful, and as we see, make a fine picture.

No. 32. CARVED MODELS OF SWISS COTTAGES.—At first the Swiss section disappointed the visitor by its small extent, but this feeling was lost when one could see how much was crowded into a little space. We will not stop to look at the wonderful watches, of which there were forty-five exhibitors in the Swiss section, for the most wonderful of all, the $1000 watch, would not make a good picture; and since we are after the beautiful more than the valuable, we will proceed at once to the specimens of what represents one of Switzerland's most important industries, namely, carved work. He who has spent happy days in happy Interlachen and Meyringen, will acknowledge at once how true to nature are these little models of Swiss cottages. They are not elaborated any too much to be true to nature. The natives of these Swiss vil-

lages seem to have been born carvers, the most easily carved wood in the world seems to grow around them in abundance, and they make good use of their privileges. These curious little houses, with their balconies and their outer stairways, with their first stories for the cattle, and the second for the family, are beautiful indeed.

No. 33. ORNAMENTAL SWISS CARVINGS.—Here we have some more of these pretty articles in the shape of mantel ornaments, cut, as we have said, by the hands of the cottagers, high up among the Alps in the winter season when they can do no work. The art is handed down from generation to generation, and the children begin quite young to help their parents in the smaller carving. One of the most beautiful specimens was a book-holder in white maple, with Alpine roses and other flowers carved in imitation of nature, which is shown in our picture.

No. 34. SWISS CARVINGS—CATTLE PIECE.—What the pig is to "Paddy," so is the cow to the Swiss; he loves it, and gives it the best room in his cottage. Oftentimes driving his cattle many miles from home in the early spring to some grassy spot in the mountain height, he builds him a little cot, and remains there with them during the summer, that they may have the full benefit of the milk-giving food, returning only when the winter snows drive him to that extremity. It is not to be wondered at that the carver should devote himself to produce a group such as is shown in our picture. It is one of the finest examples of this work.

No. 35. MEXICAN SECTION, MAIN BUILDING.—Considering the frequent revolutions in this portion of the country, Mexico succeeded in making a very interesting display, as though anxious to counteract the influence of the aforesaid principal product of her soil, in her effort to induce adventurers to cast their fortunes with her. Her mineral display was interesting; of her manufactures we cannot say much.

No. 36. MEXICAN SILVER CAKE, VALUED AT $72,000.—As a product of her revolutions, Mexico does sometimes turn out an article of confection similar to the one

shown herewith. If such cakes could be guaranteed as a regular dessert, no doubt the pilgrims to that unfortunate land would be numerous. However, too much cake is bad for digestion, even of silver cake.

No. 37. THE MEXICAN COURT.—Here we have a different view of the Mexican court, which shows more particularly some of the exhibits that were gathered there. They seem very tame and unsatisfactory after visiting the countries through which we have just sauntered.

No. 38. PORCELAIN WARE, GERMAN SECTION.—Having paid a hasty visit to the different foreign departments on the north side of the Main Building, we retrace our steps a few hundred feet, and crossing to the other side, find ourselves in the German department. We shall not forget some of the beautiful things which we pass in the nave; we shall return to them afterwards. The first thing which attracts us in the German department is the beautiful exhibit of the Royal Porcelain Company which faces the transept. Before we are through, our audience may remark, as did the visitor at the Exhibition so frequently, that porcelain and other pottery were to be seen everywhere; the oldest and the youngest nations seem to vie with each other, and the mementos of past ages, and the relics of people who are known only by their remains consist principally of pottery. It seemed to have been the one idea common to all ages and all races, and perhaps there is no better proof of the civilization and early refinement of a nation than the perfection obtained in this art. "Like clay in the hands of the potter," is a simile used by the hand of the Divine Writer, and perhaps a useful lesson may be derived right here from this fact, particularly for those who are anxious to gain fame and name, and it consists in this simple piece of advice; instead of spending your time in striving to make money, get a wheel and go into the pottery business, and you will leave more lasting remembrances behind you perhaps than you ever will in any other way. The establishment whose exhibit we see here, is not only in name, but in reality, a royal manufacture. It was established by the government for the express purpose of making improvement in

the art of producing fine porcelain. In many respects the articles shown here, on account of their decorations and their classical forms and their coloring, were the most pleasing of any in the Exhibition. Many vases are of such dimensions as are thought to be triumphs of the potter's art. The great vase which appears most prominent, was known as the "Victoria Vase," and is decorated with the picture of "Aurora," after Guido Reni; another large vase is called the "Germania Vase," and was ornamented with two beautiful pictures, first, Germania cultivating the arts and sciences, and "Borussia," the shield and protectress of the empire, after Heyden. Surrounding this were porcelain manufactures for all purposes, for household and industrial uses, not to forget an insulator for the telegraph.

No. 39. GERMAN BRONZES.—One of the largest displays made by Germany was in bronzes. They were, however, not of the best quality. Their forms were beautiful in some cases, but there was a lack of art shown in their production, which seemed inexcusable in a country so well trained in art principles. We can scarcely commend them for anything higher than that they make a beautiful picture.

No. 40. AUSTRIAN SECTION, MAIN BUILDING.—A very large and attractive display was made by Austria, or more appropriately speaking, Austro-Hungary, a group of kingdoms united under one dynasty, though speaking many languages. We find their department situated next to Germany. It was not so crowded as many of the sections, and it was therefore the more easy to get a good view of the articles on exhibition. We shall look more into these exhibits in detail.

No. 41. BOHEMIAN GLASSWARE, AUSTRIAN SECTION.—With excellent taste the wares for which the country was most celebrated are very appropriately brought to the front, and in passing down the main aisle our attention is attracted by the display of Bohemian glassware. There were twenty-five exhibitors of the various forms of glass in this section. It has long been celebrated as the finest in the world,

it being characterized by softness and toughness possessed by no other glass.

No. 42. BOHEMIAN GLASSWARE, AUSTRIAN SECTION.—Bohemian glass is absolutely clear and colorless, and is sometimes very beautifully engraved. This is done by revolving copper disks, on the circumference of which are oil and emery. The designs show wonderful skill on the part of the engraver, being made up of representations of the human form, lifelike in action and accurate in detail, flowers and vines arranged in the most harmonious lines, which, with the exceeding thinness and lightness of the article make them an object of beauty. The variety of colors is given to the glass by means of metallic oxides.

No. 43. GLASSWARE, AUSTRIAN SECTION.—We have here still another view of the glassware of Austria, but we cannot produce the beautiful tints of color which some of them possessed, such as ruby, emerald, olive, opal, silver, alabaster, ivory, violet, turquoise, black, and almost every color known to the artist. The dark sea-green color seemed the most attractive to us, and had a liquid transparency about it not attainable in any other color. The forms given to the articles are close imitation of the antique of many nations, the favorite one being the Persian.

No. 44. GLASSWARE, AUSTRIAN SECTION.—Permit us to show one more picture of this beautiful ware, and to describe how some of the surprising effects are produced by a combination of glasses of different colors as follows: A bulb of crystal glass is taken from the furnace on the blower's tube and partially blown; it is then thrust into a pot of green or other glass, and receives a molten coating of this color; the blowing process is then continued, the result being glass in layers like onyx. Figures are then ground through the green layer exposing the crystal glass; upon these ground surfaces metallic oxides are burnt in, the result being a work of great beauty.

No. 45. AUSTRIAN BENT WOOD FURNITURE.—Here we have an exhibit of articles upon which Vienna especially prides herself. The articles, as it will be seen, are all

made of bent wood, which on account of the absence of joints possesses great strength over furniture made in the usual way, nearly all articles in daily use giving out at the joints. Especially is this the case with the chairs in this country, which oftener stand on two legs than upon all fours. This article of bent wood furniture employs in one factory in Vienna four thousand five hundred persons, and produces two thousand pieces of furniture a day. The wood used is the red beech, which is steamed and bent in iron moulds, and retains permanently the shape given it. One piece of wood was shown fifty-one feet long, bent so as to form a chair which consisted of only a single piece. The triumphal arch shown in our picture made of bent wood was also one of the attractions of the Exhibition.

No. 46. PORCELAIN WARE, AUSTRIAN SECTION.—Austria had her exhibit of porcelain as well, among which we found reproductions of antique kinds of pottery, both in shape and ornamentation. Some of the articles are exceedingly light and clear, and are said to be very tough. The coloring was very delicate and minute, though rather gaudy in style.

No. 47. PORCELAIN WARE, AUSTRIAN SECTION.—We have here another view of the beautiful forms of articles of this character. One of the dinner sets included in this picture was valued at $3000. There are very many beautiful separate and single articles which it would take a whole evening to describe. The gold decorations, which were highly burnished, and contrasted beautifully with the almost transparent white of the material, cannot be too highly praised.

No. 48. RELIGIOUS PLASTIC FIGURES.—Here we find some fine examples of plastic figures for churches, etc., equal both in interest and quality to those in the French section. They are sufficiently familiar to all to explain themselves.

No. 49. RUSSIAN SECTION, MAIN BUILDING.—Although slow to be ready, Russia made one of the most interesting displays that was made by any foreign nation. It consisted of amber goods, silver and lacquered ware, and also iron work, colored wood, chandeliers, ceramic pottery, porce-

lain, and sundry other manufactures, but more wonderful and bewilderingly beautiful than all were her malachite, lapis lazuli, and other precious stones, not to forget the magnificent display of bronzes. Among the pieces was a mantel-piece of solid malachite, ornamented with bunches of fruit in relief made from amethysts, agates, carnelians, crystals, etc., the value of which was $6500. A large table with a malachite top was valued at $2400; a smaller one, the top of which was lapis lazuli, at $750, while a small card receiver of rhodonite, so hard that diamond dust only will cut it, was valued at $2000, and close by this a rough block of malachite weighing 1080 pounds, worth $5000, and ready to be made up into anything from $10,000 upwards. The bronzes in the Russian section were also exquisitely made.

No. 50. EDUCATIONAL DEPARTMENT, RUSSIAN SECTION.—The display of educational appliances and school books in the Russian section was very large and creditable. The department of natural history was particularly complete, including not only charts and atlases and skeletons and skulls, but actual models, mounted and prepared, of men and women of the different nationalities, with stuffed animals natural to Russian soil, fishes, frogs, bugs, and what not. The department of mineralogy was also very complete and very interesting.

No. 51. POTTERY, SPANISH SECTION.—Next door to Russia, we find a large and imposing inclosure painted in imitation of colored marbles, and surmounted by the arms of the nation, and the trophies of flags, which is the exhibit of Spain, and here are many exquisite things. Among the most important of the exhibits was some beautiful Damascened iron and other metal work, some exquisite fabrics of various kinds for dress goods, and that country also held her own in the department of ceramics, pottery, porcelain, etc., making as she did an extensive display, but more noticeable for oddity of design, than for beauty either of shape or color. There were some exceptions to this rule, however, among which were some porcelain plates and other dishes, with some large vases, very delicate in workmanship and artistic in decoration, contrib-

uted by His Majesty, the King of Spain. A number of these were purchased by the Pennsylvania Museum and Industrial School of Art, which were particularly interesting on account of their forms, which were purely Moresque. Traces of these designs are seen in almost every department of ornamented work in the Spanish section.

No. 52. CARVED SIDEBOARD, SPANISH SECTION.—One of the handsomest articles in the whole Spanish section was a magnificently carved sideboard of oak and other woods, which was worth about $3000. This splendid piece of furniture stands ten feet high and six feet in width, and is entirely carved with the most elaborate carving, in Arabesque designs and imitations of animals, birds, fruits, etc., in alto relief. At the extreme top of the screen which forms the back of the sideboard, is carved a large basket containing fruits, over the top of which is leaping a cat of life size with a fish in his mouth. In the centre of the back panel is the figure of a hunter with a gun over his shoulder. Under the shelf at the back is a large panel, with a carving of several ducks in a pond, surrounded by high grass and leaves, while hidden by the grass is a small boy armed with a fishing rod and line, who has caught one of the ducks on his hook, and the poor creature is struggling to escape. On other panels we find life-size figures of rabbits and ducks in high relief. On the lower doors of the cupboard are panels with bunches of grapes and foliage, baskets of fruit, etc.

No. 53. EGYPTIAN SECTION, MAIN BUILDING.—The exhibit made by the oldest nation was an exceedingly interesting one, displaying, as it did, not only a fine variety of the manufactures and natural products, but many antique and interesting curiosities. From a country as old as Egypt is said to be, the oldest on the globe, the origin of whose people is wrapped in mystery, we look for much to connect the present with the past. The country, as we all know, is filled with ruins, and the museums of all nations are rich with treasures gathered from her monuments and tombs. We saw here but little of these, however, in the Exhibition, except photographs and plaster casts of the architecture, and of some

of the most noted kings, copied from the orginal sculptures. Although the exhibit was not a large one, it was arranged so tastefully without being crowded, and the objects were so interesting, that the Egyptian court was always crowded. Strange as it may appear, there were no mummies displayed, but the frequent inquiry for them compelled the commissioner in charge to place up a sign, stating the fact that none could be seen there.

No. 54. DOOR OF A MOSQUE, EGYPTIAN SECTION.—One of the most curious and valuable exhibits was an actual door of an ancient mosque, which was exceedingly curious and interesting. It was constructed of ivory and ebony arranged in the peculiar patterns of the ancient Egyptians, and cost several men a number of years of patient labor to produce, inasmuch as there were several thousand highly polished pieces required to make it. This will easily be understood by a careful examination of the picture.

No. 55. EGYPTIAN CAMEL SADDLES.—Railroads and canals being only of modern innovation in Egypt, the principal method of getting about is on horse- or camelback, and therefore much attention is given by the Egyptian to the trappings and saddles of these animals. A very interesting exhibit of such articles was made, being composed principally of richly embroidered trappings from the Khedive's own stables. Some of them were richly embroidered with gold and silver upon green silk velvet, which was nearly covered with ornaments, while the bridles were covered with fringe of gold and red silk.

No. 56. POTTERY OF THE DANISH SECTION, MAIN BUILDING.—To the admirer of terra-cotta works the exhibt of Denmark was one of the most interesting. We find the most of them are after the Greek shapes, and are decorated with subjects taken from Greek history or legends, which show the value of the contributions of the Greeks to works of art. Some of the vases were red, with light-brown and black figures, and some had the colors reversed. In point of variety of form, color, and combination they were exceedingly interesting. They were arranged very tastefully by their manufacturer, and attracted a great deal of attention.

No. 57. MAMMOTH JAPANESE VASE.—There were few sections of the Main Exhibition Building which were more crowded with beautiful and novel articles than that devoted to the Japanese exhibit. Never before was there ever given such an opportunity to our people to see the products of the "Sunrise Country," as it is called. The exhibits very fully represented the resources and industries of the country, and among the most astonishing to us, because very different from anything else that we have been accustomed to see, were the bronzes. At each end of the Japanese section, fronting the principal avenue, there was an octagonal raised platform on which were displayed two of the principal exhibits of the empire, bronze and porcelain ware. Between these there was a fountain of bronze, and back of them all were arranged the other exhibits in show-cases. The bronzes, which occupied such a prominent position on the platform, are well worthy of study, for they were among the finest art works in metal in the Exhibition, and were really of great value in that respect, since they displayed great skill in the manufacture and the beauty of bronze. Many of them were made more attractive after casting by cutting and chiselling the metal with tools, and frequently by inlaying with other metals. It would be very interesting to describe fully the method of their manufacture, but it would take too much time. The mammoth vase which is shown in our picture was one of the attractions of the Exhibition. The designs upon its sides represented an ancient tradition of the country, which tended to show the purity of the royal family of Japan for many ages back.

No. 58. JAPANESE MIRROR AND BRONZES.—The Japanese by no means confine themselves to metal work. Here we have an example of what they can do in wood carving, consisting of a mirror, frame, and base, with very curious carved ornaments in wood of animals, birds, etc., and on the top of the frame are a pair of hideous creatures looking like dragons; in the front a tiny model of a Japanese house, and at each side a beautifully embroidered screen, very costly and elaborate.

No. 59. PORCELAIN VASES, JAPANESE SECTION.—In close relief to the bronzes shown, although resembling porcelain, is the cloisonne or enamelling on copper ware. The method of making this ware is thus: Flat brass wires are soldered on a copper vessel in geometrical or other patterns; the cells thus formed are filled with enamel, the whole then being ground down to a uniform surface. The picture before us represents examples of this kind of ware. The cost is very great, and scarcely attractive enough to make up for the expenditure.

No. 60. PORCELAIN WARE, JAPANESE COURT.—The exhibit of articles of pottery, porcelain, etc., in the Japanese department was very large and interesting, some of the most elaborate and gigantic vases of the Exhibition being in this section. Some of the oldest legends attribute the invention of the pottery to Ooseitsumi, who lived before the historical period of Japan, and for which the Japanese are a success in being able to date further back than anybody else in this line.

No. 61. PORCELAIN WARE, JAPANESE COURT.—We have here another exhibit of handsome Japanese pottery, which was purchased for the South Kensington Museum, of London, at the cost of about $4000. Some of the vases represented chickens and other grotesque figures, and are declared to be almost priceless as specimens of the art of pottery. Many of the pieces of pottery exhibited are of great age, some of them hundreds of years old, and it was quite interesting to trace the same forms of ornamentation, shape, etc., from the earliest times down to the present; yet with all their beauty and artistic qualities they do not by any means equal in delicacy the European models.

No. 62. JAPANESE BRONZE AND SILVER BIRDS.—Here are some isolated specimens from one exhibit in the Japanese department, which show wonderful skill in the making of works in metal from this wonderful country. The workmanship was exquisite; the forms of the birds are very natural and graceful.

No. 63. JAPANESE SCREEN AND BRONZES.—Another

view of some of the most beautiful selections from the exhibits of Japan, arranged by our photographer to satisfy his own inclinations. In this picture several thousand dollars are represented. All of the objects are of the bronze ware described, with the exception of the upright, lighter-colored figure (which is a portion of a bamboo stalk elaborately carved in relief), and the exquisite screen which backs the whole.

No. 64. JAPANESE BRONZES, BIRDS.—We have here another selection made by our photographer, which he has dubbed his "Japanese Bird Picture." The Japanese are very fond of using birds for their objects of beauty in metal, and they are not only representations of birds, but they are the more attractive because they are so full of life apparently. Here we have a beautiful vase whose sides are not only decorated with bird designs, but its top is surmounted by a beautiful figure of a bird in the attitude of preparing to fly. At the other side of the picture we have a group of peacocks, which were made of silver and bronze; very graceful in form, as well as natural. The bamboo stick again appears covered with forms of birds, and with them all, graceful and beautiful, an immense stork, which is called by the Japanese their lucky bird. As the eagle is to Young America, so is the stork to Young Japan. We certainly should take interest in it because of the beautiful picture it makes. In full harmony with all, we have a screen behind the objects named, which is embroidered in silk in exquisite color, the forms also being birds, so that we have, as our artist no doubt tried to make, an entire bird picture.

No. 65. JAPANESE TOYS.—The Japanese do not forget their children, and we find great attention paid by them to the making of toys for them; toys too that Young America would take the deepest interest in, so grotesque and strangely funny are they. One can scarcely look upon them without a hearty laugh. The toy exhibit in the Main Building was one which attracted great crowds always.

No. 66. JAPANESE TOYS.—This picture, with the last, will give you a very satisfactory idea of the exhibit of Japanese toys. How wonderfully comical are some of the figures,

and what strange efforts seem to have been made to get up such articles as would excite the awe and, at the same time, the pleasure of the youthful Jap! But the large Japanese Bazaar, which flourished on the grounds during the Exhibition, has made these articles very familiar to Young America, since tens of thousands of them were sold there, and there is scarce a household represented by a visitor to the Centennial Exhibition but what has some specimens of Japanese ingenuity in the shape of playthings.

No. 67. CHINESE COURT, EXTERIOR.—The exhibits of China were inclosed on the front by a huge Chinese gateway made of heavy timbers, representing the gateway of a city, and on it an inscription, which you will see on it over the door, which means "Government House." On the sides were Chinese characters, referring to the several parts from which the exhibits were made. This was very gorgeously colored, and attracted a great deal of attention. We shall enter it, and look at some of the beauties therein.

No. 68. CHINESE COURT.—As we enter the court but little vividness of imagination will be required to think that we are in a comfortable street in Hong Kong. All about us was swinging by the hundred, in all directions, gay lanterns, which the Chinese like so much, of all shapes and colors, both of paper and glass. Then there are cases of exquisitely carved ivory, silks, and embroideries, bronzes, screens, lacquered ware, carvings, and porcelain as well, a most gaudy display.

No. 69. ROUND-TOP BEDSTEAD, CHINESE SECTION.—The furniture of the Chinese seemed to attract a great deal of attention, particularly the carved furniture. The designs and carvings are thoroughly Chinese; a dragon crawls over everything. Where he is not, there will probably be found some ugly animal, such as only could enter the mind of one troubled with indigestion, but there is humor in all the wild extravagance of design, and there is more method in the apparent madness of the carver than will appear at a hasty glance. Three fine bedsteads are exhibited, one being in imitation of a French canopy bed, and the others after the Chinese pattern, with a canopy extending from head to foot

in a flattened curve. All of them were decorated with inlaid work in ivory, and with more or less carving. Caricatures of frogs and lizards and dragons, sit about on the posts or crawl up the legs in the most fantastic fashion. Only to think of moving your head just before turning down the gaslight, and looking upon these beauties, and then jumping into the bed with them fresh in your memory! Nothing but opium could prevent a first-class nightmare under the circumstances. That would be one objection to the bedsteads, and a second one would be, that they were valued at $4000 each; but neither of these would hold any weight when compared to the objection of a respectable old matron whom we saw dressed in her tidiest apparel, and heard as she walked away remark, that it "would be a great deal of trouble to keep the bugs out of such a bed as that."

No. 70. ARTIFICIAL FLOWERS, CHINESE SECTION.—One of the attractions of the Chinese exhibits was a large bouquet of artificial flowers, made of rice paper. This paper is so thin that paper-makers look at it with silent amazement. A breath will almost blow it away, and the microscope will not reveal the process of manufacture. It is in reality a shaving from the pith of the "Yatsia papyrifera," an ornamental plant, which is a native of Formosa. The stems have a pith about an inch in diameter, and these with a sharp knife the Chinese pare from the circumference to the centre, unrolling it as it were, and then flattening out and pressing it until it is dry, when it remains as a flat sheet. One of the many purposes for which it is used is the making of these artificial flowers; they very closely resemble real flowers, and it requires a very careful examination to dispel the illusion.

No. 71. SEVEN-STORIED PAGODA.—Towering up, here and there in the Chinese Court, were a number of these curious pagodas, with their many stories, exceedingly Chinese in their architecture, and used here more for specimens of such industry than anything else.

No. 72. CHINESE ANNEX, MAIN BUILDING.—The Chinese Court in the Main Building was found too small for the entire exhibit of China, and therefore more space was

taken in the Mineral Annex to the Main Building. Here was a fine display of silk cocoons; of the different medicines of China; her agricultural products, teas, tobacco, fabrics, goods, woods, bamboos, straw goods, and basket ware, leather, felt goods, musical instruments, pens, inks, and paints, ores, minerals, fishing tackle, boats, and last though by no means least interesting, clay figures and ornaments; a number of the latter are shown in our picture. The figures were dressed in a variety of costumes which were worthy of notice. They were about a foot high, and were intended to represent three groups or collections, one a funeral procession, one a wedding procession, and one a procession to the place of execution of a criminal, the costumes representing those worn by nearly every class in China; but the chief interest centres in the expression of the countenances of the figures, which are remarkably well represented. Near by were life-size figures with porcelain heads and joint wooden bodies, to show the costumes also of the varieties of the classes of people. Among them were mandarins, brides, school-masters, priests with their shaven heads, soldiers, etc.

No. 73. ARGENTINE MINERAL EXHIBIT.—One of the first things which attracted the eye of the visitor on entering the west end of the Main Building, was the Argentine Mineral Exhibit. It was a very carefully selected display, and seemed to say to all who looked upon it, to go and share the wealth of that new country.

No. 74. GAUCHOS AND HORSE TRAPPINGS.—One might feel less inclined, however, to visit that beautiful country when passing further into the Argentine display, he saw the more savage figures of men which are shown in our picture. These men belong to a class who are well known in South America, and who are sometimes very wealthy, and sometimes of the worst class of inhabitants, and known as Gauchos. Those represented by this picture are of the lower class, and they are generally both dirty and disagreeable. They live in the filthiest tumble-down houses on the plazas of great cities, and as to their occupation, who ever heard of a Gaucho who had any? A good deal of their time is put in in breaking and

selling horses; they always ride splendid horses, and do it well. The neckerchief and the sack are always ostentatiously displayed, and their pistols and their lassos are their inseparable companions, while their huge spurs and their trappings make up their habiliments. The horse-gear shown in this picture is of the kind used by these people, and although of curious pattern is most strong and serviceable.

No. 75. ARGENTINE SECTION, MAIN BUILDING.—A further inspection of the exhibit of this southern country, gives us an insight into the manufactures and products thereof, but not very much to induce the American to leave his cheerful and comfortable country, and to take up in exchange one where there is so much wildness and wilderness, even though wealth does abound.

No. 76. ORANGE FREE STATE EXHIBIT.—In the rear of the section we have just left, in one corner of the building nearest to the principal entrance, the visitor came upon a small inclosure draped with yellow and orange mingled with our own familiar red, white, and blue. It was from the "Orange Free State." But for the trophies of ostrich feathers that first gives us a clue where that country was, we should be puzzled to find it. We know from them that it must be somewhere in the far South, and the real fact is, that it is in South Africa, north of the Cape of Good Hope. It is inhabited by Dutch emigrants and native Kaffirs, and produces most of the fruits of the temperate zone, with diamonds added to the rest. There are many curious things shown here; such as skins of animals, a rhinoceros's head, stuffed birds of brilliant plumage, and a rough diamond worth about $7000, together with an elephant's tusk and some strange-looking basket ware, which is shown in our picture.

No. 77. PERUVIAN MUMMIES AND POTTERY.—Passing on, we next come to the exhibit of Peru, another southern clime, on this side of the water. Here we find a small inclosure ornamented with a carving of the arms of Peru, making as its principal exhibit ores and minerals, the most valuable of which is silver, together with cocoa products of the Guiana Islands, and what seemed to attract the most

attention, a number of specimens of the remains of the aborigines. More than fifty mounds in Peru were made to surrender their dead to make the exhibit of Peru. There was a case of mummies occupying the centre of the inclosure, and above it were skulls covered with long brown hair very well preserved. At one end of the case shown in our picture, we see a skeleton of an ancient warrior surrounded by his weapons, covered with the remains of a robe decorated with feathers, also supplied with a copper spoon to put in his mouth for use during his journey to the sun, but with the mouth closed with an ivory or bone disk fastened around his head with a cord. There were also rolls of yarn, and jars which contained food and water and were also buried with the body. It was the custom when the dead were buried, to bury with them the weapons and implements which they used during their lives. These mummies are supposed to be upwards of three to five thousand years old.

No. 78. CHILIAN MINERAL EXHIBIT.—Decidedly the best display of minerals was made by Chili, whose very pretty exhibit is shown in our present picture. It is only interesting to us as representing one of the countries which were enterprising enough to make a display at our great show.

No. 79. TUNISIAN COURT, MAIN BUILDING.—A great many curious things were exhibited in this department, more particularly in the way of clothing and armor. Our artist has succeeded in making a very pretty selection, which shows the arrangement of the department very well, but the value of the articles shown were dependent more upon the amount of skill and labor expended upon them, than upon their value otherwise. Some of the weapons were very curiously wrought, and some of their fabrics were curious to us, because so different from anything we are accustomed to. The display was very small.

No. 80. TERRA-COTTA, PORTUGUESE SECTION.—To Americans the Portuguese exhibit, or rather the articles displayed in it, were very interesting, conveying as they did, by a series of object lessons, a great deal of information about a country whose arts, industries, and natural products, com-

paratively little is known by them. We all use wine, oil, and cork, but very seldom think of where they come from, or of the little kingdom which produces them, especially the latter. The variety of manufactures shown here is very large, and that of pottery and porcelain is quite surprising, and doubtless the most unique class of exhibits were from that country.

No. 81. TERRA-COTTA WARE, PORTUGUESE SECTION.—There was much peculiar ware exhibited by Portugal of red terra-cotta, marked with outlines of ferns and other leaves, and studded with round white knobs, in which were stuffed little bits of round marble; the pitchers were all novel; the water-jars having no opening, but are provided with two spouts on each one, with a funnel-shaped mouth for pouring the fluid in, and a similar one like a teapot nozzle for turning it out.

No. 82. TERRA-COTTA WARE, PORTUGUESE SECTION—There are also some specimens of ornamented porcelain which looked exactly like the ware in common use in this country twenty or thirty years ago; indeed, many of them with their floral devices looked as if they might have come from the collection of some careful housewife, who had taken good care of the dishes left her by her mother or grandmother. Now we have seen thus far in the article of pottery, to which much attention has been paid in this exhibition, what record has been left by the art of pottery in furnishing the keys to many a secret, which would have otherwise been locked up. By reflecting upon the manners, dress, customs, and the tastes of the times to which they belong, by their help we may not only therefore study the present, but if we choose enter a wide gateway to the past.

No. 83. PAPIER MACHÉ FIGURES, PORTUGUESE SECTION.—Our artist has called these figures *papier maché*, but he is doubtless mistaken. They were little colored clay figures, very well executed, of the peasantry of Portugal, and are said to be faithful copies of the costumes and faces of the Portuguese country people. Here we have represented some girls and fishwomen, and beggars, and men and women, and farm working hands. Among other things, a group trying to

hold a big hog for the purpose of slaughtering him, one man holding on to the tail of the animal, while another grasps his ear, while a woman, trying to assist by getting astride of its back, falls headlong to the ground. These little figures, wherever woollen clothes were placed upon them, were covered with a fuzzy substance, which gave the appearance of felt. The group was very tastefully arranged, and attracted great attention from buyers.

No. 84. VITI'S ALABASTER VASES.—We have now taken a very extensive stroll through the Main Building, and have seen many of the gems which were on exhibition there from foreign countries; let us now proceed to examine some of the beauties of our own native manufactures; as we do so, let us step again into the nave first and examine some of the products of the land of the beautiful, Italy, which were not placed until late in the Exhibition, namely, some of the alabaster vases exhibited by Messrs. Viti Brothers, of Philadelphia. Those who have visited Pisa or Leghorn, in Italy, have not failed to see the manufacture of this beautiful ware, as it forms a very important branch of the business of these cities. Its exquisite purity attracts every one, and the soft nature of the marble enables the carver to display his utmost skill upon it in producing beautiful objects. We have here not only beautiful vases and pitchers and urns and animals, but also an exquisite bust of a veiled lady.

No. 85. VITI'S ALABASTER ROMAN VASES.—Two of the most beautiful vases of those exhibited are shown in the present picture, and are of Roman pattern. The ornamentation generally is exquisite, but the most beautiful portion is around the body of the vase, which represents triumphal processions of children, from the famous models in the museum at Florence. No more appropriate material could be used for delineating innocent little children than Parian marble, so exquisitely white and beautiful is its texture.

No. 86. MOTT'S FOUNTAIN.—Near the commencement of the United States section we find an immense iron fountain, made at the Mott Iron Works, casting its silvery spray almost to the apex of the nave in the great building, refresh-

ing and cooling the heated atmosphere during the Exhibition, to the gratification and delight of the visitors. It was of very beautiful design, and reflects great credit upon the manufacturers.

No 87. UNITED STATES CHEMICAL DEPARTMENT.—Before entering fully upon the work of taking in the United States gems, let us first prepare ourselves for their digestion by a visit to the medical department, or the department of drugs and chemicals in the Main Building. Perhaps no more elaborate display of such goods was ever made in the world than was made here. There were fluids, liquids, and extracts, and elixirs, and liniments, and concentrations, and invaluable remedies, and quacks, and pills, and preparations of all sorts, suited to all of the ills which flesh is heir to, and also suited to produce many more.

No. 88. UNITED STATES CHEMICAL DEPARTMENT.—We have another exhibit of this department, since it is on our way, which gives us a beautiful picture, because of the beautiful forms given by the exhibitors to their displays. Great taste and neatness and skill were shown in the arrangement of these exhibits, done, as we suppose, as a species of sugar-coating on the part of the exhibitors. We shall never forget the piles of pills which were shown here, and of our utter inability to calculate how much mischief they might do if they were absorbed by the visitors present that day.

No. 89. WENCK & CO.'S PERFUMERY STAND.—The perfumers seem to vie with each other in making handsome displays, and the one shown in our picture was very tasteful, being constructed of bamboo stick surrounded by woodbines and creepers, and attended upon by young ladies, fountains of perfumes, and other sweet things.

No 90. CRYSTAL FOUNTAIN.—This gives another one of the beautiful displays made by the perfumery trade, being entirely of glass, and a portion of the exhibit of the American Glass Works.

No. 91. HERTZ & COMPANY'S FURNITURE EXHIBIT.—The display of furniture in the American section was far in advance of that of any other country, and we have

chosen this example as a sample one, to show what our people can do in this line. The bedroom set was of maple wood, and the carving and trimmings of mahogany and amaranthe wood, thus making a beautiful contrast between the dark and light colored woods. The upholstering was of blue and gray tapestry hangings, with a quilt of blue satin, and a blue satin bolster.

No. 92. AMERICAN MUSICAL DEPARTMENT.—This picture is only intended to keep in memory a department which gave great delight to the visitor of the great Exhibition, where the rival manufacturers of pianos and organs dispensed sweet music each day, to the delight of the crowds who were ever willing to wait and listen.

No. 93. AMERICAN BOOK TRADE ASSOCIATION EXHIBIT.—The American Book Trade made a general display, and was very ably supported by the various publishing firms of all of our larger cities. It was exceedingly tantalizing to stay around the beauties there displayed, which excited our covetous nature more than anything else.

No. 94. ORIGIN OF OUR FLAG.—Near the Book Trade Exhibit, suspended from the ceiling, was a very beautiful trophy representing the origin of our flag, the idea being taken from Church's picture painted from the clouds, of a sunset showing the National colors, red, white, and blue, the evening stars shining through the break. Surrounding this painting, which is shown in the centre of our picture, are real flags of our beloved country, most beautifully draped.

No. 95. AMERICAN GLASSWARE.—We have not time in one exhibition to even make a beginning of a show of the beautiful things of American manufacture, and must content ourselves with a hasty look here and there. We come now to what has become one of the most important industries of the United States, rivalling foreign productions, namely, that of glassware, and certainly scarcely anything more beautiful could be produced than the articles shown in our picture, which are entirely of glass.

No. 96. AMERICAN GAS FIXTURES.—Here we have an exhibit of another important industry of our country, the

display of Messrs. Mitchell, Vance & Co., of New York. They had a large and beautifully decorated inclosure, with ornamented timbers and brackets upon which to hang their exhibits, among the finest of which was a large cut-glass chandelier. This was entirely of glass, except the silver-plated central stem; was entirely of American manufacture, and had thirty-six burners.

No. 97. AMERICAN PICTURE FRAMES AND STATUARY.—This exhibit was made by Messrs. J. S. Earle & Son, of Philadelphia, and was an attractive one. It was handsomely carpeted and papered, and contained large mirrors, with ebony and gilt frames, pier glasses, centre-tables, cornices, etc. The prominent feature of this display was the exhibition of Rogers's statuette groups. The groups shown are the two garden statues, "Hide and Seek" and "Whoop," nearly or quite life-size, and represented respectively a boy and girl engaged in the game of hide and seek, and hid behind pedestals on which stand garden-vases. The small groups are, "Coming to the Parson," "Mail-Day," and the "Favored Scholar," all of which are familiar to the lover of fine arts.

No. 98. STATUARY.—We now close our exhibition with a few pieces of Statuary, by American and Italian sculptors.

No. 99. STATUARY.

No. 100. VIEW FROM THE RESERVOIR.—We now leave the Main Building, and taking a walk over the grounds enjoy this farewell view from the Reservoir on the west side.

JOURNEY I.

THE PARIS EXPOSITION, 1878.

To the French nation is due the credit of first having realized the idea of collecting together, on a given spot, the products of Art and Industry; and thus, by a system of competition and honorary recompense, encouraging further advancements.

The first exhibition proper was inaugurated during the French Republic in 1798. Some eleven exhibitions followed, each one being more successful than the one preceding it, until that of 1849, which gave results so excellent as to attract general European attention. Then it was that Prince Albert of England conceived the idea of promoting an International Exposition in 1851, at which the whole world should be invited to compete.

We all know how well the Prince's wishes were carried out, and with what success the enterprise was crowned.

Four years later France called all the world to her Exhibition in 1855, then came England in 1862, and then France again, in 1867. Although these Exhibitions were not pecuniarily successful, yet they effected an ample share of good, and contributed vastly to the world's progress.

Then followed the World's Fair in Vienna, 1873, and that of our Centennial two years ago, which far outstripped all previous Expositions in size and general appearance.

With this short introduction of the great Expositions, we come to the great Universal Exposition of 1878 in Paris.

Never was there a gathering so well responded to, and never was more interest and earnestness shown than at that time.

The space occupied included upwards of one hundred acres of ground, and the site was the best that could have been chosen, both for exhibitor and visitor.

1. A MAP OF THE GROUNDS.—We here have a ground-plan of the whole Exhibition inclosure, which was located on the well-known Champ de Mars, or the Camp of Mars, in the southwest section of the city of Paris. We shall involuntarily be making comparisons with our own Centennial Exhibition as we go on, therefore be it known that the scale of each was immense, and that the buildings of both were well filled and overflowing into numerous annexes. Fairmount had the advantage of breadth of ground for all comers. The Champ de Mars was but little over one hundred acres in area, while the portion of Fairmount Park conceded to the Exposition was two hundred and sixty acres.

The Champ de Mars was simply crowded with buildings, and was hemmed in by houses except at the end where it abutted upon the Seine. The space between the river and the Main Building was the only breathing-ground on that side of the river, the only place large enough for a band to play in the open air with allowance for a moderate crowd of listeners; and even this portion had a far larger number of detached houses than elegance or convenience of view would dictate. It was otherwise in Philadelphia, where the ample room gave a sensation of freedom, and the wide lawns, and even rustic hollows, permitted rambles, picnic lunches and parties. Herein consisted one of the most striking features of dissimilarity between the Philadelphia and Paris Expositions. The former had plenty of room—the latter had insufficient.

2. THE EXPOSITION GROUNDS, 11,597.*—Here we catch a first glimpse of the grounds as we approach them, a part of the space between the Trocadéro and the Main Building. Long before the visitor reached this point, he began to hear that unmistakable *hum* which is so peculiar to an International Exhibition, and soon became inspired by the occasion.

3. EXHIBITION BUILDING, CHAMP DE MARS, 11,567.—This is the front of the Main Building as first seen by the visitor. The whole frontage was 1170 feet, built of iron and glass. Our view was taken from the Trocadéro building, and shows the fountain in front thereof, and the river Seine between.

A few figures, dry enough in themselves if there were nothing more, will serve as a means of comparison of the relative spaces under cover. The building on the Champ de Mars is stated officially to be 650 metres long by 350 metres broad, which, reduced to our measurement, will give 2,447,536 square feet. Deducting 150,000 feet for two inclosed alleys, the area under roof will be 2,297,536 feet. The area of the five principal buildings at the Centennial Exhibition was:

	Square feet.
Main Building,	872,320
Machinery Hall,	504,720
Art Gallery,	76,650
Agricultural Hall,	442,800
Horticultural Hall,	73,919
	1,970,409

So that the difference in favor of Paris is 327,127 feet. In round numbers, the Paris Exposition building was one-fifth

* The numbers at the end of the titles are the numbers of the slides, and are to guide in arranging them for the lecture.

larger than the united areas of the five principal buildings at the Centennial.

4. GROUND-PLAN OF THE MAIN BUILDING.—Before looking into the beauties of this immense structure, let us first learn its geography. We see how the space has been apportioned, one-half to France, and the other to the various foreign nations. The entrance gates may also be seen; the locality of the "Street of Nations," which we shall show you presently. Notice also the space allotted to the *Ville de Paris* and to the Art Department, and a portion of the garden between the Palace of the Camp of Mars and the Trocadéro Palace.

5. THE EXHIBITION BUILDING AND THE GROTTO, 11,532.—The building on the Champ de Mars is 2132 feet by 1148. A wide and lofty vestibule runs across the full extent of each end, and these afford the most imposing interior views of the building. They are known respectively as the Galérie d'Iéna and Galérie de l'École Militaire, from their vicinity to the bridge and school respectively. Being lofty themselves, and having central and flanking domed towers which break the uniformity, their fronts form the principal façades of the building, of which, architecturally speaking, they are the principal entrances.

The end vestibules are connected by five longitudinal galleries on each side of the open area in the middle of the building. The five galleries on the southern side belong to France, and the five on the northern side are divided by transverse partitions among the foreign nations present, in very greatly differing quantities. England, for instance, occupies nearly two-sevenths of the whole space devoted to foreign exhibitors, being more than the sum of the amounts allotted to Spain, China, Japan, Italy, Sweden, Norway, and the United States. The end vestibules have curved roofs with highly ornamented ceilings of a succes-

sion of flat domes along the centres, with three rows of deep soffits on each side, gayly painted. The walls are nearly all glass in iron frames, and the panes of white glass alternate in checkerwork with those having blue tracery upon them. The whole building is principally of iron and glass, the roof of wood, with zinc plates and numerous skylights.

Our picture is of the centre dome on the north side. It was taken from the Park adjoining, and shows the famous grotto in front.

6. THE EXHIBITION BUILDING FROM THE GROTTO, 11,534.—This view is similar to the last, but shows the dome on the east side. These domes are 125 feet high. The grotto from which our view was taken is a natural one, formed in the rock which abounds on this site, and has been finished for the occasion. Our next view will be from this dome.

7. THE TROCADÉRO PALACE FROM THE MAIN BUILDING, 11,501.—A distant view of this grand structure will help us understand it better when we arrive at it, and when we shall tell you more about it. We also have here another view of the Seine.

The tight packing already alluded to had its compensation: it permitted a degree of finish to the grounds far superior to what was possible at Philadelphia. All the space inside the inclosure was admirably laid out in walks and parterres, and the two open places between the principal buildings and the Seine displayed a truly beautiful and picturesque garden, with winding walks, ponds, artificial mounds with clumps of trees and evergreens, grottos, statues, trickling rivulets, gushing fountains, cozy dells, and romantic ravines in great number, as shown here.

8. GROUND-PLAN OF THE TROCADÉRO.—If you will fix this plan in your minds, you will be better able to

follow the descriptions which follow. Follow its long colonnades, locate its towers and its great hall, and see the plan of the great cascade, which leaps from it like the tongue from the mouth of some giant monster.

9. THE TROCADÉRO PALACE, 11,503.—The Trocadéro Palace is the most striking architectural feature of the Exposition. Standing on a level 106 feet above the Quai de Billy, and overlooking the city of Paris, the dome and glittering minarets of the building are visible from many miles' distance. It is not easy to describe its architecture, though it is called "half Moorish, half Renaissance;" which is not very definite. It has a large rotunda capable of accommodating seven thousand persons, and the river-front has two spacious corridors on as many stories. The central building is flanked by two tall square campaniles, and from its sides extend long wings which curve toward the river; these have colonnades and terraces in front overlooking the garden, its picturesque and grotesque cottages and pavilions, its fountains and its parterres of gay flowers.

The Trocadéro has been purchased by the town council of Paris, and is to be a permanent structure, its flanking salons, forty-two feet wide, being known as "Galéries de l'Art Rétrospective." Its collection is to form a history of civilization, and will probably include the Egyptian, Assyrian, and similar collections from the Louvre, as well as the Ethnological, which is at St. Germain. It is designed to represent in chronological order ancient and historic art, both liberal and mechanical, with the furniture, arms, and tools of the Middle Ages and Renaissance, arms, implements, and fabrics from the East, Africa, and Oceanica, and a collection of musical instruments of all ages and countries. This is an ambitious programme, but will no

doubt be well accomplished. Its general color is that of the beautiful stone of this region, a delicate cream.

10. THE CHAMP DE MARS PARK, 11,565.—This is one of the many views of the grounds and Main Building, to be seen in whatever direction we turn. Here we have a portion of both the grotto and of the Main Building.

11. THE MAIN BUILDING, EXTERIOR, 11,522.—We must content ourselves with inspecting this huge structure a little at a time. In whatever direction we approach it, we are always first attracted by the great domes already described, two of which are shown in this picture prominently.

The Main Palace, like most of its predecessors in all countries since 1851, is principally of glass and iron; with raised towers, also of glass and iron, at the four corners and over the entrance at the front overlooking the Seine. On the façade of that front are twenty statues, representing the different countries joining in the Exhibition. America was represented by a colossal Liberty, crowned with a wreath and star, holding a flag and Roman fasces, with a scroll labelled "Constitution," and an eagle at her feet. Above each of the statues on the façade floats the flag of the country represented; and flags also surround the building, waving from the finials of the panels on the different sides.

12. THE MACHINERY DEPARTMENT, 11,629.—We now enter the great structure, and inspect its beauties thoroughly. We are in the American Machinery Section. It seems very familiar, looking precisely like that at our great Centennial Machinery Hall.

Many of the grand features which were shown in 1867, and some which we showed both at Vienna and Philadelphia, are this year missing. But the collection is fair, if not overwhelming; and there can be no question that in

our wonderful details of *labor-saving machinery* we stand at this day first of the world. So much is conceded by foreign journals; and so much will unquestionably be established by the awards already made. Enough of payment for the trouble of taking part in the Exhibition, and enough of glory, for America, in this alone, especially with the exceptional flash of national fame resting upon Edison as the "first inventor of the day," and the country through him.

13. THE MACHINERY DEPARTMENT, 11,580.—This view is in the French Section. There was no grand Corliss engine here to lift up the levers and twirl the shafting of the machinery by its great strong arms, the motive power here coming from several small engines devoted to the various sections.

14. A PEEP AT THE ITALIAN SECTION, 11,525.—But we, as a practical nation, are familiar with machinery, and in Paris would prefer to see more beautiful if not more useful things. We shall therefore enter the "Street of Nations," taking this one peep of the Italian Section as we go, promising to return to it.

15. STREET OF NATIONS, GENERAL VIEW, 11,618.—For want of any other sufficient opportunity to display the architecture of the countries assembled, one of the interior façades of the Main Building had a series of characteristic house-fronts looking upon an allée of but fifty feet in width, which was dignified by the title of "The Street of Nations." Its locality was noticed in the ground-plan.

We have here a view of a portion of it, including the English, American, Canadian, Norwegian, and a portion of the Italian façades, or fronts of sections, so to speak. We shall see them all again separately. Nineteen buildings were upon it, and the combined length was 2000 feet. Let us now take them up in order.

16. THE ORIENTAL FACADES, 11,540.—Anam, Per-

sia, Siam, Morocco, and Tunis had unitedly a gingerbread affair of four distinct patterns—we cannot call them styles. Siam in the centre had a chocolate-colored tower picked out with silver, and surmounted by a triple pagoda roof, whence floated the flag, a white elephant in a red field. The six feet of homeliness belonging to Tunis had a balcony of wood, which neither revealed nor hid the almond-eyed whose supposed relatives sold trumpery in booths on the other side of the Seine.

17. THE SPANISH FACADE, 11,518.—Spain had a Moorish building rich in gold and color—a central portion with Italian roof, and two colonnade side-sections flanked by castellated towers. Five forms of arches spanned the doors and windows, and the artist had contrived to associate all forms of ornament, running from an approach to the Greek fret down through the Arabesque to the Brussels carpet.

18. THE FACADE OF PORTUGAL, 11,512.—Portugal had an imitation in cream-colored plaster of a Gothic church-entrance, and a highly-enriched arch with flanking towers, whose canopied niches have figures of warriors and wise men.

19. THE GRECIAN FACADE, 11,552.—Greece had an Athenian house painfully crude in color, white picked out with all the hues of the rainbow and some others, suggesting muddy coffee and chibouques.

20. THE ENGLISH FACADES, 11,609.—The English space being so large, no single design was adopted, as it could have but a monotonous effect, but the frontage was divided into five portions, each of which illustrated some style of villa or cottage architecture, and was separated from the adjoining one by garden-beds. The first is of the style of Queen Anne's reign. It was built of a patented imitation of red brickwork.

The second house was the pavilion of the Prince of Wales, and of the Elizabethan style. It was built of rubble-work, faced with colored plaster in imitation of red brickwork and Bath-stone dressings. The front had niches for statuary, and above the windows were shield-shaped panels for armorial bearings. The windows were in square clusters, with small lights in hexagonal leaden cames. The union jack flew from the staff.

The next house was built of pitch-pine framework, enriched with carving and filled in with plaster panels—a style of construction known as "half-timbered work," much employed in England from the fifteenth to the seventeenth century. This house was placed at the disposal of the Canadian Commissioners. It had a large square two-story bay-window, with the customary small glass panes in cames of lozenge and other patterns, and was perhaps the neatest and most cozy house in the row.

21. THE ENGLISH SECTION, 11,508.—England made a most extensive and splendid display in all the walks of commerce and art. With her, however, there was a feature dwarfing all other single characteristics. The Prince of Wales, President of the English Commissioners, and one of the great promoters of the enterprise, had on view the magnificent collection of presents made to him in 1875, in India; and in this wealth of gems and gold literally the whole splendor of the Orient was shown at one ravishing view in thirty-eight glass cases.

The interest in them culminated in the arms. It fairly defies description. No man was so poor but that he could present the Prince with a bow and arrow or spear or sword or battle-axe, and in fact every one who was brought before the Prince gave him a weapon of some sort. The collection thus represents the armorer's art in every province of India, from the rude spears of the Nicobar Islanders to the

costly damascened, chased, and jewelled daggers, swords, shields, and matchlocks of Kashmir, Lahore, Gujerat, Cutch, Hyderabad, Singapore, and Ceylon. The highest interest centred upon two swords. One was the great sword of the famous Polygar Katabomma Naik, who defeated the English early in the present century. The other was the sword of Savaji, the founder of the Mahratta dominion in India. It has been sacredly guarded at Kolhapur by two men with drawn swords for a period of two hundred years.

22. SOUTH AMERICAN FACADE, 11,615.—The Central and South American States had about sixty feet of yellow front, with three arched openings into the vestibule, flanked by a tower and a gable. The depth of the inclosure was 450 feet.

23. UNITED STATES FACADE, 11,517.—The next in order was the United States house, which was plain and commodious: the latch-string would be out, but that the front door was everlastingly open. The building was light and airy, had office-rooms on each floor, and is described as "a sort of school-building which combines elegance with usefulness," which "exemplifies utilitarian notions rather than any artistic intent." In the squareness of its general lines, with arched windows on the second floor, and square tower over the centre, perhaps the architect thought it was Italian. Sixteen coats of arms on the outside excited admiration.

24. MACHINERY, AMERICAN DEPARTMENT, 11,540.—Strange to say, one of the great attractions of this section was a silk-weaving machine from Paterson, N. J., whose intricate movements were a wonder even to the silk-producing Parisians. American machinery was largely and well represented here, and one of its products a noble silk American flag hung overhead from the roof, thrilling every Yankee heart present with pride.

25. THE AMERICAN SECTION, 11,583.—This is also a view of the American Section of such articles as are familiar to us all.

26. THE NORWAY AND SWEDEN FACADE, 11,516.—The building of Norway and Sweden was a charming cottage of handsome and ample proportions. It had three sections: one of two stories with low-pitched roof, and gable to the street, a middle structure with colonnade, and one of three stories with high-pitched roof. The windows were round-topped, made in an ingenious way, the upper member being an arched piece with sloping ends, to match the springing on the tops of the posts which divide the openings. The horizontal and vertical bands were enriched by carving.

27. THE ITALIAN FACADE, 11,515.—The façade of Italy may be pronounced pretentious and disappointing. It was constructed of various kinds of unpolished marble and terra-cotta panels. A tall archway was flanked by two wings having each two smaller arches, the entablatures of which were enriched, if we must so term it, with gaudy mosaic figures, portraits, and heraldic bearings, while the spans of the arches surmounted pyramidal groups of emblems, scientific, medical, lyrical, and so forth. Red curtains with heavy gilt cords and tassels behind the arches threw the columns with composition (not Composite) capitals and the emblems into high relief. Beneath the centre arch was the armorial bearing of the country. The vestibules displayed statuary.

28. THE ITALIAN SECTION, STATUARY, 11,527.—Glassware, porcelains, and statuary were among the chief exhibits of the Italians, and such lovely views as this were easily obtained from all directions in the 52,000 feet of space occupied by Italy.

29. THE ITALIAN SECTION, STATUARY, 11,547.—

A similar view is here given, which also includes the Italian exhibition of bronzes.

30. THE ITALIAN SECTION, GRAND PROMENADE, 11,505.—This view extends through the whole length of the Italian Department, and gives the best idea of any of the general character of the whole. All the large Italian cities are represented, from Venice to Naples.

31. THE ITALIAN SECTION, VENETIAN GLASSWARE, 11,504.—This is a veritable Aladdin's Palace, comprising, as it does, the exhibits of Venetian glassware with its exquisite shapes and glittering colors. Everything ornamental made of glass is here shown by the Venetians, from a bead to a massive mirror-frame. The exhibits of mosaics are here also, but they do not make such attractive pictures.

32. ITALIAN STATUARY AND GLASSWARE, 11,-528.—Here is a grand and truly Italian display of the fine arts. Among statuary and paintings we observe several pieces shown at our 1876 Exhibition. The statue of "Pharaoh's Daughter with the Infant Moses" will be well remembered.

33. ITALIAN STATUARY AND PORCELAINS, 11,-575.—There was no section of the Exhibition of more beauty than the Italian. Its statuary was charming, notwithstanding the introduction of too many pieces that were merely pretty; and if its pictures, as a collection, were not of the first quality, there were some, at any rate, that ranked highly. In its art industry there was much elegance.

34. THE ITALIAN SECTION, 11,569.—How much these views remind us of those of the Italian Section in the Art Annex of our Centennial Exhibition. In these galleries of sculpture were to be found most of the best statues, though some were in other parts of the building. Wherever

we turned, we were sure to see much to admire, to study, and to enjoy.

35. THE CHINESE FACADE, 11,548.—China had a grotesque house, painted in imitation of octagonal slate-colored bricks, covered with a pagoda-roof full of curves and points. The red door had rows of large knobs, and was surmounted by colored and gilded carvings, representing genii probably. The pointed flag had in a yellow field a blue dragon in the later stages of consumption.

36. THE CHINESE SECTION, 11,562.—The Chinese exhibition was a very fine one, and probably the best of its kind which has ever been seen. Embroidery, screens, and lacquer ware, screens painted on silk, screens elaborately and beautifully inlaid with carved ivory; a rosewood bedstead, thoroughly Chinese, and of the value of 12,000 francs, and three bedsteads, sent by Sung-Sing-Kung, the celebrated Ningpo carver, should also be noted.

37. THE SPANISH PAVILION, 10,585.—This is a *fac simile* of a portion of the Alhambra. It was situated in the Park.

38. THE SPANISH SECTION, 11,622.—Few people were prepared to find Spain in such a state of advancement. In almost every department she showed well. A fair amount of bronze work, pottery, and musical instruments, cotton and silk goods, fine blankets, and some good tapestry were included.

39. THE SPANISH SECTION, 11,608.—There were very choice specimens of gold and silver work here, handsome furniture, elegantly designed metal work, musical instruments, etc. Most classes had a fair show, and in some few Spain showed to great advantage. There were specimens of damaskeened iron, and the celebrated manufacture of Toledo blades, and carpets from Barcelona. Mediæval weapons were to be seen here of very curious character,

and there was a breech-loading musket more than a century old.

40. THE AUSTRIAN SECTION, 11,587.—Austria and Hungary, hand in hand, made a very attractive exhibit of machinery of all descriptions, as well as of varied manufactures. Glassware and musical instruments, chromo-lithographs, paintings, jewelry, and ceramics were all largely exhibited in the Austrian Section, and the display was a most attractive and brilliant one, always full of visitors.

41. GLASSWARE, AUSTRIAN SECTION, 11,555.—In the Austrian Section, this was one of the most interesting and attractive, being the glass exhibits of the celebrated Austrian and Bohemian makers. Here were marvels which one can scarcely give human ingenuity credit for. Including a display of opera cloaks, tissues, and feathers, which at first sight would appear to be of the finest description of silk, but which were really made of glass, and you look in vain for the ordinary brittleness associated with the mere mention of the word. Madame de Brienfant, who exhibited these curiosities, stated that such tissues will retain a new appearance, and last longer than the ordinary material. They were wonderful.

42. THE ITALIAN SECTION, 11,557.—So many beautiful views have we of the Italian Section, that we shall use them from time to time as we proceed, as a pleasant relief from the dazzling line of other beauties still in store for us.

43. THE ITALIAN SECTION, 11,556.—Another picture of statuary and of Venetian glassware.

44. THE RUSSIAN FACADE, 11,551.—Russia had a log-and-frame house of somewhat more than average picturesque character. It was an imitation of the palace in which Peter the Great was born. The projecting centres and wing-towers, the outside staircase, and roofs conical, flat, pyramidal, bulbous, and Oriental, give it a miscella-

neous toyshop appearance, characteristic perhaps of the mosaic character of the nation. Barge-boards and brackets of various cheap patterns were plentifully strewed over the building. The building had a frontage of 135 feet, and covered 58,500 feet of space.

45. THE RUSSIAN SECTION, 11,586.—Upon each cabinet, showcase, and piece of furniture in this section, and the same in that of Norway and Sweden, a little geographical plan was fixed indicating the province, and more often the government, from which the exhibited article was brought, and the town which was the centre of its production. In this manner one was able to see that the manufacture of sweetmeats was principally confined to this district, that jewelry and goldsmiths' work is the great source of the wealth of that town, etc.

In the several classes of Russian exhibits was a fair variety of beautiful malachite and lapis lazuli, labrador, rhodonite, and other stones of Siberia. The rich and beautiful display of furs in this section obtained much admiration. The bronzes bore comparison with many of the best French works. A screen, bought by the Empress of Russia, was very fine.

46. THE SWISS FACADE, 11,610.—The Swiss façade in the Street of Nations was of the type of an ancient mansion in Berne of the period of the sixteenth century, and had over its chief entrance the national motto, "One for All, All for One," and above the entrance to the Bureau of the Commission was the inscription, "Without Patriotism (the love of Fatherland) the Statesmanship of a free people is as nothing."

47. THE SWISS SECTION, 11,628.—Switzerland made a fine show of carvings, laces, etc., but we must content ourselves with only a peep at her machinery department, in which she made a very creditable display. A weaving

machine was in action, producing, with much speed, portraits of Pope Leo XIII. Among its natural products was shown the iva, from the flowers of which is made a highly-esteemed liqueur, exhibited from a manufactory 6000 feet high on the Alps. This picture looks very like our Machinery Hall.

48. THE BELGIAN FACADE, 11,511.—Belgium was pre-eminent in the whole row, if expense determines. It is reputed to have cost nearly as much as the whole appropriation made by Congress for the United States exhibit. It was of dark red brick, with gray stone quoins and corners, and blue and gray marble pillars. The centre building was joined by two colonnades to a flanking tower at one end and an ornate gable at the other. The style is one familiar in the times when the great William of Orange was alive, and was to some extent introduced into England soon after another William took the place of his bigoted father-in-law.

49. THE BELGIAN SECTION, 11,625.—The arrangement of the Belgian Section, however, was not so systematic as might be. Here we have laces and railway cars, general notions and tools, and what not, mixed most incongruously.

50. THE BELGIAN SECTION, 11,605.—The Belgian exhibition of art, as applied to industrial production, was very good, for in almost every class one could find excellence. There were mantel-pieces, in black marble, in the style of the Renaissance; a chimney in white marble, style of Louis the Sixteenth; decorative paintings, carved oak pulpits, lace work, machinery, tapestry, and shawls in gay profusion.

51. JAVA AND NETHERLANDS DEPARTMENT, 11,627.—We now go over to the Main Building, and before

we inspect it, take just two peeps into the doors at the machinery of Java and Pays Bas or the Netherlands.

52. MACHINERY DEPARTMENT, 11,582.—This is a view of the same department. We show you them thus irregularly to avoid tiring you, or rather to relieve you from looking too long at one class.

53. GREAT GALLERY, FRENCH SECTION, 11,604.—As in the Italian Department, so in this great Gallery d'Iéna, the photographer rarely placed his camera without securing a most beautiful picture. Here are shown some of the armor so much used in olden times, now rendered useless by the American rifle and cannon, with other fine displays.

54. THE DENMARK FACADE, 11,563.—Denmark had about twenty feet of front, utilized by a gable-end of brick with facings of imitation stone. The four pillars in front were of finely polished marble.

55. THE PORTUGUESE FACADE, 11,611.—This façade, built of white stone, represents a grand doorway to the Convent of St. Jeronymo, at Belem near Lisbon. Wine and curious carvings and filagree work made up Portugal's show.

56. THE NETHERLANDS FACADE, 11,510.—Holland showed an architecture of two hundred years ago, the counterpart of the houses we see in the old Dutch pictures. It was of dark red brick with stone courses, and a tall slate roof behind its balustered parapet.

Here we are at the end of the Street of Nations, somewhat under a third of a mile in length. We will next look at some of the more beautiful articles in the French department, and then take a stroll among the attractions of the outside buildings.

57. THE FRENCH SECTION—GRAND GALLERY D'IÉNA, 11,553.—This vestibule was occupied exclusively by France and England. On the right was the magnificent

collection of Indian treasures already described. On the left hand were the exhibits sent from the national workshops of France. Indeed, it is as well here to remember, that taking the avenue of façades, or Street of Nations, and the fine arts as the centre, the left-hand portion was devoted to France, and the right-hand portion to England and other foreign nations. The bronze and marble groups here were superb.

58. FRENCH SECTION—GALLERY D'IÉNA, 11,635.—This is really a continuation of the grand vestibule just shown. It was named after the bridge which crosses the Seine between the Main Building and the Trocadéro, and was the grand promenade. Its whole length displayed an array of fine works of art.

59. FRENCH MACHINERY DEPARTMENT, 11,589.—A wonderfully curious collection was shown here, very different from the machinery with which we are familiar, yet constructed for the same ends.

60. BACCARAT GLASSWARE, 11,630.—Crystal and glass came next in order, and this also is a considerable trade in France, and most of the exhibits were of very fine workmanship. The Baccarat Crystals Company had a splendid exhibition, and there were some very delicately executed work by many exhibitors in this class. The ornamental glass trade of France is stated at 25,000,000 francs, of which 8,000,000 are exported, and its glass bottle trade returns 40,000,000 francs, of which 12,000,000 are exported.

61. THE FRENCH SECTION—THE GREAT GALLERY, 11,634.—The exhibits here consisted mainly of books, statuary, and pottery. The large vase shown was over twenty feet in height.

62. FRENCH SECTION—PORCELAIN AND POTTERY, 11,507.—This is one of the recesses of the grand

Gallery d'Iéna, before described. These recesses showed the Gobelin tapestries, while the richest productions of Sevres were placed in profusion around it, and occupied pedestals and niches wherever they could be properly placed. The combined effect of the individual richness of the things themselves and their lavish profusion, constituted this gallery the gem of the Exhibition.

63. THE FRENCH SECTION, 11,632.—As if the thousands of gems on the gold and silver vessels and richly-mounted weapons and shields of the Prince of Wales's collection were not rich enough, a kiosque was erected in which the state jewels of France were displayed on velvet cushions, conspicuous among them being the "Pitt Diamonds," the history of which is too well known to need repetition here. They were guarded constantly by officers.

64. PERISTYLE OF THE FINE ART DEPARTMENT, 11,523.—In the interior of the Main Building, as shown in the ground-plan, was an open space about two hundred feet broad and nearly two thousand feet long, reaching from one vestibule to the other; and in this space were two rows of fine-art pavilions and a building for the exhibition of the municipal works of the city. This isolated building was in the central portion of the whole structure, the fine-art pavilions being arranged in line with it, four in a group, the salons of a group connected by lobbies and also with the large end-vestibules at the end upon which they abut. Our picture gives us one of the fronts of this art department, which was one hundred and twenty-five feet wide and one-fifth of a mile long.

65. ENTRANCE TO THE MAIN BUILDING, 11,546.—We shall use it as an exit. It shows one of the grand domes already described, and gives us a general view of the promenade in front of the Main Building, and between it and the Trocadéro.

66. THE ALGERIAN PAVILION, 11,564. — The ground surface between the two great palaces was laid off ornamentally to please the eye and satisfy the sense of order and beauty, but it is not itself the object of which we are in search. It is impossible perhaps to harmonize such an incongruous set of buildings, adapted for different climates, habits, tastes, and needs. On the left, as we leave the Main Building, was a large white castellated house of Algiers. It had blank walls and loopholed towers, and no suggestion of a tree or flower, but gave an idea of the land where the sand of the desert comes up to the doorstep, and beggars and thieves go on horseback.

67. THE EGYPTIAN PAVILION, 11,592.—This was erected for the convenience of the Egyptian Commission, and while it is plain in appearance it was a fair representation of a modern Egyptian structure, and served to make up the curious variety.

68. THE MONACO PAVILION, 11,579. — Even this little gambling province must be represented. The garden of rare flowers around it was more interesting than the building itself.

69. PAVILION OF THE FOREST AND STREAM, 11,573.—Standing, sensible-looking and tasteful, in the midst of much that is trumpery, but good enough for a summer fête, and placed here not as exhibits of good taste, but of what their owners think good, rose the wooden building with skylight roof of "The Administration of Forests and Waters." It was on a beautiful knoll, and had a wooden frame with tongued and grooved panels, the whole varnished to show the natural grain of the timber. On the panels outside were arranged the tools and implements of arboriculture and forestry.

70. THE JAPANESE PAVILION, 11,577.—In an op-

posite direction from the Algerian Pavilion was that of the Japanese, with its peculiar roof and decorations.

71. PAVILION OF THE CITY OF PARIS, 11,509—This was one of the finest buildings in the grounds, built in the centre of the Champ de Mars Building, and had a front of 292 feet, and covered 31,900 square feet. It was finely ornamented on the inside, and its contents were exclusively products and manufactures of Paris; statuary and paintings were among the principal exhibits. A portion of the Beaux Art Gallery was seen in the background. This building and its contents were alone well worth a visit to Paris to see.

72. THE PERSIAN PAVILION, 11,588—This was an interesting structure, because each piece of it came with its builders from afar off, yet, considering its great extent and the interest in European matters which the Shah seems to take, this country was certainly not well represented. There were a great many carpets and rugs, but very little silk, which is its most important industry; and, besides some good examples of wood carving, it had not much else to show.

73. THE CHINESE PAVILION AND TROCADÉRO, 11,571.—China not only had a façade in the Street of Nations, but also a pavilion in the grounds. The garden around was very curious, and the entrance gate was well supplied with chinese characters. Beyond we see the domes of the Palace of the Champ de Mars.

74. THE CHINESE PAVILION, 11,581.—This more distant view gives us a better idea of the garden, and plants and flowers. The building was erected by a French architect, and is said to have astonished the Chinese themselves.

75. THE GROTTO AND GARDEN, 11,536.—The French word grotto means arches of stone, or arrangement of rocks. This grotto was inside the Exposition grounds previous to

the exhibition, and is just as nature made it. It is composed of white rock, and has been given a very picturesque appearance by a little "cultivation," so to speak. A portion of the surrounding garden is shown here also.

76. THE GROTTO—EXTERIOR, 11,538.—This is only one of the beautiful portions of the Grotto. It was a pleasant retiring place when one was tired of the whirl and confusion of the great building.

77. THE GROTTO—INTERIOR, 11,535.—Still another view of the grotto, showing some of the naturally formed stalactites.

78. THE AQUARIUM, 11,542.—Returning towards the cascade of the Trocadéro, which we shall soon see, we came to the Marine Aquarium, consisting of a series of tanks in wood work, with a reservoir beneath, holding between them about a thousand tons of sea-water, a great seal tank, an artificial stream, and a series of oyster-beds, illustrating the methods of cultivating the favorite mollusk.

79. THE MAIN BUILDING FROM THE GROTTO, 11,545.—This exquisite bit shows one of the domes of the Main Building from the Grotto, and is a favorite view. We now cross the Seine and proceed to the Trocadéro Palace again.

80. THE TROCADÉRO—CENTRE AND FOUNTAIN, 11,533.—From the front of this palace, which has been described, a noble cascade leaps forth, and at its feet beyond, a glorious fountain. This cascade occupies the site of the old steps by which the steep hill was ascended. It has nothing meretricious about it. It is like the building of which it is the finest ornament, of Jura marble, while much of the adjacent work is of artificial stone. The pools are symmetrical, in conformity to the style of their surroundings, their overflows curved, the successive falls being about two feet after the first dash of

nine hundred and twenty feet from the balcony level. Each side of the cascade is flanked by six small pools, in which are spouting and spray jets. The course ends in a pool which may be described as square, with circular bays on three of its sides. In this were one large jet and two smaller ones, which were themselves beautiful, and kept the surface in a pleasant ripple. The corner pillars were crowned by colossal gilt figures of animals, supposed to represent what we were used to call the "four quarters of the earth"—Europe, Asia, Africa, and America, as the books had it before America had attained any prominence in public estimation. These are typified by a horse, an elephant, a rhinoceros, and a bull, the latter probably a tribute to our bison, but not much like him. These face the four winds, and each animal has his back to the pool, and with one exception is in a rampant attitude.

81. THE TROCADÉRO AND GROUNDS, 11,568.—This is one of the sweetest and most charming places in the whole Exhibition inclosure. We have already briefly described this building, but much more can be said concerning it. All must acknowledge that it has a gala air. Its central dome, tall minarets and wings widespread toward the river crown the height, and seem to foster the beauties they partly inclose.

The circular corridor of the rotunda is surmounted by the Muses and other figures typical of the future purposes of the building. The rotunda-walls are themselves castellated, the towers being interlaced with windows of Saracenic arched form. The square balusters are of red-mottled marble, with base and entablature of dull rose. The square corner pillars support figures allegorizing the six divisions of the earth.

The vestibules at the sides of the tower are open east and west for the passage to and from the garden, and at the sides

have doors which admit to the Grande Salle and flanking galleries respectively.

82. THE TROCADÉRO, 11,566.—Here is still another view.

The uniformity of the long and curved colonnades which form the wings of the building is broken by square porticos, which have entrances to the galleries and small terraces in front, with steps leading to the garden.

In front of the corridor of the rotunda is a projecting balcony, with six gigantic female figures on the corners of its balustrade representing Europe, Asia, North and South America, Africa, and Australia. These statues are of metal gilt, and typify by countenance and accompanying emblems the portions of the globe they represent. Europe is an armed figure with sword: at her side are the caduceus, olive-branch, books, and easel. Asia has a spear and a couch with elephant heads. Africa is a negress, with the characteristic grass-rope basket containing dates. North America is an Indian, but the civilization of the land is indicated by an anchor, beehive, and cog-wheel. Australia is a gin, with a waddy, boomerang, and kangaroo. South America sits on a cotton-bale, has a condor by her side, and at her feet are pineapples, bananas, and brazil-nuts.

The balustrade of the balcony is of a light marble with faint red mottling, and in front of it is a boiling pool of water at the level of the hand-rail. A large volume of water overflows the curved edge of this pool and falls twenty feet into a basin beneath, the first of a series of nine whose overflows in successive steps form the cascade technically known as a "château d'eau," the finest of which description of ornamental waterworks is at the Château St. Cloud, one of the mementos of the fatal luxury which precipitated the Revolution of 1789. The cascade of St. Cloud plays once a month for half an hour—that at the Exposition

during the whole day. From one jet at St. Cloud issue five thousand gallons per minute: the supply at the Exposition is twenty-four thousand cubic feet per hour.

83. PANORAMA FROM THE GROTTO, 11,591.—This picture is on the north side of the grounds, and shows parts of the garden, and includes the Japanese buildings.

The French make great use of common flowers in obtaining effects of color. Some square beds of large size have centres of purple and white stocks, giving a mottled appearance, with a border of the tender blue forget-me-nots and a fringe of double daisies. Other beds were full of purple, red, and white anemones, multicolored poppies or yellow marigolds. The sober mignonnette is too great a favorite to be excluded, though it lends little to the effect. The gorgeous rhododendron is here massed in large beds, and there forms a standard tree with a formal clump of foliage and gay flowers, contrasting with the bright green of the succulent grass.

84. THE AUSTRALIAN HUT, 11,620.—This was in the south end of the grounds, and attracted a great deal of attention.

85. THE TROCADÉRO COLONNADE, 11,570.—This beautiful view shows some of the grand columns, all of which were 12 feet in circumference and 60 feet high. They number one hundred and two on each side of the palace, and remind one of the great colonnade of St. Peter in Rome.

86. THE MAIN EXHIBITION BUILDING FROM THE TROCADÉRO, 11,502.—The walk from the front of the Trocadéro, whence this view was taken, completely around the Main Building, is about two miles. The bridge seen is the same as in the last picture. This bridge retains its colossal statuary, each of the four groups consisting of an unmounted man and a horse. They respectively represent

a Greek, Roman, Gaul, and Arab. The bridge was erected to commemorate the victory over the Prussians in 1806, and Blücher, who had his headquarters at St. Cloud in 1815, threatened to blow it up. Here we have also a nearer view of the glorious fountain, which has been already described.

87. SWEDISH AND NORWEGIAN PAVILIONS, 11,593.—These curious buildings, one of them a clock-tower, also stand in the park between the two great palaces.

88. BRONZE TROPHY—FRENCH SECTION, 11,559. —This statue is of Charlemange, the great conqueror, and is a portion of an exhibit of bronzes and French metal work.

89. THE GREAT GALLERY OF FRANCE, 11,606.—Here we have a fine show of bronzes, terra-cotta ware, groups, and figures, and on one side the wonderful vase designed by Gustav Doré.

90. FRENCH SECTION—CERAMICS, 11,529.—As we come to these exquisite articles we feel our near approach to and think of Italy, though in this line France and America rival the latter.

91. ENTRANCE TO THE FRENCH SECTION, 11,506. —One of the entrances to the French section is here shown, with grand and colossal statues of great statesmen, equestrian and otherwise.

92. THE NETHERLANDS GALLERY, 11,626.—"The Netherlands" (Pays Bas) not only forwarded samples of its manufactures and proofs of its high industrial progress, but it had also sent a most interesting series of plans and models of the elaborate system of public works to which the country owes its greatness and prosperity, and to some extent its existence. There were also models of the various methods by which the skill of the Dutch engineers and the energy of the people have kept the ocean from encroaching

upon the land; a very interesting and practical and useful display.

93. THE AUSTRIAN FACADE, 11,514.—We must not fail to examine this beautiful section devoted to Austria. It was one of the gems of the Exhibition. These are our farewell looks.

94. THE ENGLISH SECTION, 11,554.—England also justly claims a high position in the production of the articles here shown—marble and bronze statuary, metal work and jewelry, and the Prince of Wales collection, already alluded to.

95. FRENCH GLASSWARE, 11,530.—One more look at these goods of exquisite shape, and we leave them. France now rivals Austria and Bohemia, and every one else, in matters of taste.

96. ITALIAN STATUARY, 11,526.—We now reluctantly close, with a few more views of Italian statuary. Here we see several pieces made familiar to us at the Centennial.

97. ITALIAN STATUARY, 11,623.—Venetian glassware is also again shown here with the statuary, both always fine.

98. ITALIAN STATUARY, 11,524.—Here we have among the paintings and other beauties of statuary, the beautiful "Love Blinds," shown at the Centennial Exhibition.

99. FRENCH MACHINERY DEPARTMENT, 11,533.—Homely as some of these articles are, they are necessary to produce most of the more beautiful things we have been enjoying.

100. BACCARAT GLASSWARE, 11,630.—With this impression upon you, we bid farewell for this occasion to the great International Exhibition of 1878 at Paris.